

CLEOPATRA



**The Last Pharaoh of Egypt
(B.C. 69-30)**

By Prof. Paul S. Cutter

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Ptolemy I, left (c. 360-284 B.C.) was son of the Macedonian nobleman Lagus and one of the inner circle of Alexander's commanders and advisers. He fought with distinction in India and wrote a history of Alexander's campaigns...Uncanny likeness between the first Greek pharaoh of Egypt, Ptolemy I, and the last pharaohess -- Cleopatra VII... Could such official portraits of the last ruler of ancient Egypt have been just that -- "official" likeness of Ptolemy I, indeed, through to her father Ptolemy XII, right (117 - 51 BC), hence a misnomer of history's ugly or beautiful Cleopatra; she might have been



the baby face Cleo instead (bottom of next page?)... >>>>>

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The Last Pharaoh of Egypt



(B.C. 69-30)



Cleopatra – the dichotomy in graphic profile, as well as relationship to Philip II of Macedonia and his son, Alexander the Great (in view of the times in which he lived, 4th century BC), the greatest conqueror of lands and cultures and races that ever crossed the planetary meridians; it seems unstoppable until the Greek army reached the formidable frontier of far-off India – elephants in battle, tired, and disgruntled troops and senior officer corps called it quits in a face-off on the banks of the Indus River, after a decade-long conflict and pitched battle with races and creeds and the circumstances of the 'unknown', including the Oracle's prophecy, it is said to keep short and sweet and home-bound long before the Indian frontier... Alexander, then, returned to his chosen capital of Babylon (Baghdad), where he soon died, Cleopatra VII the only heir that ever approached his greatness.

Introduction



Examine the facts about Cleopatra.

Cleopatra lived from 69-30 B.C.E. She took the throne at age 18.

Though Cleopatra was a queen of Egypt, her family heritage was Macedonian Greek.

Cleopatra was descended from a line of rulers that began with Ptolemy I, a general who served under Alexander the Great in the 4th century B.C.E.

During her reign, the Roman Empire threatened Egypt with conquest. Her alliances with Julius Caesar and Mark Anthony helped keep Egypt independent for 20 years.

Cleopatra's reign ended with her suicide after she and Anthony were defeated by Octavian, Caesar's heir, at the Battle of Actium.

Was she beautiful?

You decide, however, this coin (below) dates from the reign of Cleopatra. Some scholars think it may be a good likeness, since it was an official portrait, while others take a cue from the translation of the word "cleopatra" - meaning "goddess loving her father" - hence the coin perhaps was minted such to reflect more her father's facial features than her own, which is this writer's conclusion, because the latest artifacts prove otherwise...



Painters, playwrights, poets, sculptors, and moviemakers have created their own images of Cleopatra—from ancient times, through the Middle Ages and the Renaissance, to modern-day Hollywood.

Fig. 1. Left to right, the films from 1934, 1963, and 1999.

Their visions vary and have helped build a myth of her beauty. Perhaps she was beautiful, but her power and charisma also enhanced the

profile, how people saw her then and even more so today.



Fig. 2. Cleopatra VII Thea Philopator.

Overview



The eyes of Egypt are upon you... [Hieroglyphics]

When Cleopatra VII ascended the Egyptian throne, she was only seventeen. She reigned as Queen Philopator and Pharaoh between 51 and 30 BC, and died at the age of 39.

Before reviewing in detail Cleopatra's reign *per se*, let us first do a thumbnail sketch of salient points in her rise and fall, including a brief chronology. The demise of the Ptolemies power coincided with the rise of the Roman Empire. Having little choice, and seeing city after the other falling into Rome's grip, the Ptolemies decided to ally with the Romans, a pact that lasted for two centuries. During the rule of the later Ptolemies, Rome gained more and more power over Egypt, and was even declared guardian of the Ptolemaic Dynasty. Cleopatra's father, Ptolemy XII had to pay tribute to the Romans to keep them away from his Kingdom. Upon his death, the fall of the Dynasty seemed even closer.

Hence the controversy over Cleopatra's real motives. Was she trying to save her throne, or did she have a more noble cause? Was she protecting her Dynasty, or was she preventing more interference from the Romans in Egypt?



As children, Cleopatra and her siblings witnessed the defeat of their guardian, Pompey, by Julius Caesar in a duel. Meanwhile, Cleopatra and her brother/husband Ptolemy XIII were dueling, albeit silently, over the throne.

In the middle of all this turmoil, Julius Caesar left Rome for Alexandria in 48 BC. During his stay in the Palace, he received the most famous gift in history: an oriental carpet... with a 22 year old Cleopatra wrapped in it. She secured Caesar's support to alienate Ptolemy XIII. With the arrival of Roman reinforcements, and after a few battles in Alexandria, Ptolemy was killed.

Fig. 3. Black basalt statue of Cleopatra VII, Hermitage Museum, St. Petersburg, Russia, from the museum's awesome collection of Egyptian artifacts, which this writer found in the basement of Catherine The Great's basement collection in the early 1960s, then not displayed to the general public (because of space limitations), including its even more important for nowadays viewers, a modern art collection, which was taboo under the disciplinary policies of Socialist Realism.

In the summer of 47 BC, having married her younger brother Ptolemy XIV, Cleopatra and Caesar embarked for a two month on a trip along the Nile, aboard a legendary boat. Together, they visited Dendera, where Cleopatra was being worshipped as Pharaoh, an honor beyond Caesar's reach. They became lovers, and indeed, she bore him a son, Caesarion. In 45 BC, Cleopatra and Caesarion left Alexandria for Rome, where they stayed in a palace built by Caesar in their honor.

Caesar's acts were anything but overlooked by the Romans. In 44 BC, he was killed in a conspiracy by his Senators. With his death, Rome split between supporters of

Mark Anthony and Octavian. Cleopatra was watching Caesar's acts, which were anything but overlooked by the Romans.

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Fig. 4. Julius Caesar

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Mark Anthony's alliance with Cleopatra angered Rome even more. The senators called her a sorceress, and accused her of all sorts of evil. The Romans became even more furious as Anthony was giving away parts of their Empire - Tarsus, Cyrene, Crete, Cyprus, and Palestine - one after the other to Cleopatra and her children.

It was the boiling point when Octavian declared war on Cleopatra, and off the coast of Greece in the Adriatic Sea they met in one of the most famous battles in history: Actium. The Egyptian defeat was often attributed to the early withdrawal of a *coward* Cleopatra from the battle scene, although this claim is now discredited by most historians.

Octavian waited for a year before he claimed Egypt as a Roman province. He arrived in Alexandria and easily defeated Mark Anthony outside the city, near present day *Camp César*. Anthony was asked to be taken to Cleopatra. He died in her arms and was buried as a King.

Octavian entered Alexandria in 30 BC. Cleopatra was captured and taken to him, and the Roman Emperor had no interest in any relation, reconciliation, or even negotiation with the Egyptian Queen. Realizing that her end is close, she decided to put an end to her life. It is not known for sure how she killed herself, but many believe she used an asp as her death instrument.

With the death of Cleopatra, a whole era in Egyptian history was closed. Alexandria remained capital of Egypt, but Egypt was now a Roman province. The age of Egyptian Monarchs gave way to the age of Roman Emperors, and Cleopatra's death

gave way to the rise of Rome. The Ptolemies were of Macedonian descent, yet they ruled Egypt as Egyptians - as Pharaohs. And, indeed, Cleopatra was the last Pharaoh.

"Age cannot wither her, nor custom stale
Her infinite variety: other women cloy
The appetites they feed: but she makes hungry
Where most she satisfies; for vilest things
Become themselves in her: that the holy priests
Bless her when she is riggish [wanton]."

- Shakespeare, *Anthony and Cleopatra* (II.ii)

Fig. 5, Cleopatra.



Cleopatra . . .

Was she a hero or a villain?

A beauty or a beguiler?

A brilliant leader
or a ruthless
destroyer?

Cleopatra VII's was born of the union between Cleopatra V, queen of Egypt, and Ptolemy XII Auletes, king of Egypt, who was a direct descendant of Alexander the Great's general, Ptolemy I Soter, son of Arsinoe and Lacydes, both of Macedonia (who were not Greeks *per se*, probably Thracian, i.e. proto-Slavic), while the seemingly obvious likeness to the great conqueror is obvious (like brother and sister), however, there is no concrete bloodline reference to prove the assertion by many historians ever since.



Alexander, Tetradrachma, Anfipoli

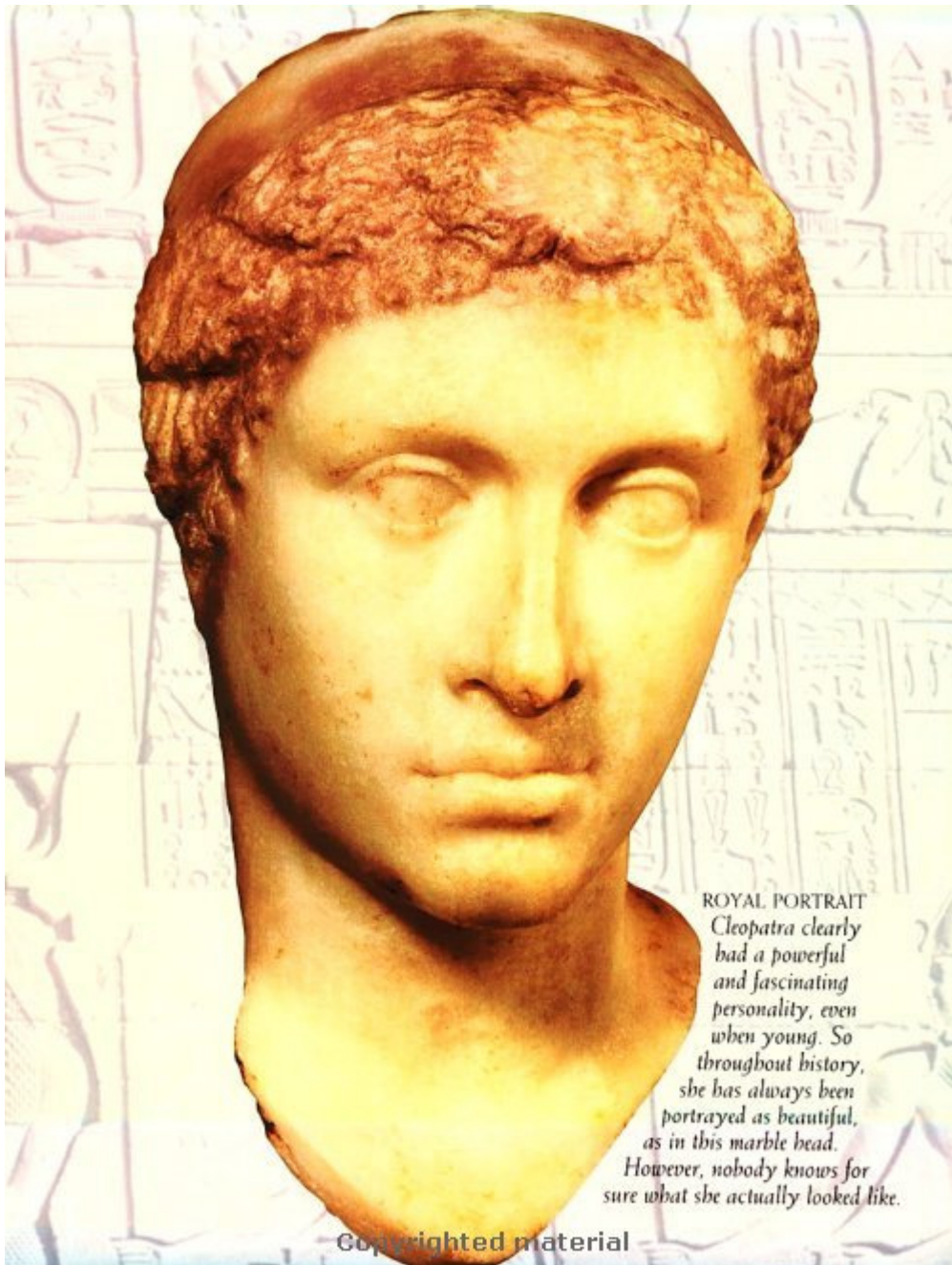


Fig. 6. This bust is from the 1st AD, found in Rome; perhaps it was brought along with her when she visited the Eternal City with her son Caesarion as guests of Julius Caesar, the Roman dictator... If so, then this is the baby-faced Cleopatra or Cleo, much more beautiful than the coin images, in which she looks like a witch... or, in any case, it is said by experts that the coins may very well be more a copy of her father's face, the feminine features added to make the coin acceptable to the public, or whatever the reason, the anomaly is there – the pointed hook nose and rather rugged features of modern-day Greeks, influenced no doubt by the 600-year long Turkish occupation, the genetic 'twitch' of the Oriental barbarian, the wholesale kidnapping and raping of women on occupied territories around the Mediterranean Orbis, may the whole damn race of Seljuk's, and/or Ottomans or both, may they be damned, including their archaic, feudal and warring religion – Islam. Why mince words anymore – belligerent elites, fundamentalist religions, and warring nation-states either have to reform to comply with contemporary planetary sociopolitical values or be forsaken, period!

Cleopatra's Chronology

- BC 69 Birth of Cleopatra
- BC 48 Caesar restores Cleopatra on the Egyptian throne
- BC 46-44 Cleopatra resides in Rome
- BC 44-40 Elimination of Caesar's assassins
- BC 44 Assassination of Caesar
- BC 43 Formation of the triumvirate:
 - Anthony - Octavian (Augustus) - Lepidus
- BC 43-42 Victory of the triumvirate over Caesar's assassins at Philippi
 - Definite death of the republic
 - Anthony in charge of reorganizing the Orient
- BC 42 Dionysiac entry of Anthony at Ephesus
- BC 41 Meeting between Anthony and Cleopatra at Tarsus
 - The Roman General follows her to Egypt
- BC 40-34 Formation of the two blocks
- BC 40 Treaty between Anthony, Octavian, and Lepidus
 - The triumvirate rule Rome jointly
 - Partition of the Mediterranean
 - Octavian: The western provinces
(Spain, Sardinia, Sicily, Transalpine Gaul, Narbonne)
 - Anthony: The eastern provinces
(Macedonia, Asia, Bithynia, Cilicia, Syria)
 - Lepidus: Africa (Tunisia and Algeria)
- BC 36 Elimination of Lepidus
 - Octavian controls Africa and becomes the effective ruler of Rome
 - Parthian campaign of Marc Anthony
- BC 34 Organization of the "Anthonian Orient"
 - Triumph of Alexandria
 - Donations Ceremony
- BC 43-30 Fall and death of Cleopatra and Marc Anthony
 - Victory of the West over the East
- BC 32 Western provinces pledge allegiance to Octavian
 - Declaration of war on Cleopatra
 - Anthony and his allies gather on the Island of Samos
- BC 31 Battle of Actium and victory of Octavian
 - Anthony and Cleopatra seek refuge at Alexandria
- BC 30 Victory of Octavian at Alexandria
 - Suicide of Anthony and Cleopatra
 - Egypt becomes a Roman province

Cleopatra VII was born in 69 BC in Alexandria, which was then the capital of Egypt. Her father was Egypt's pharaoh, Ptolemy XII, nicknamed Auletes or "Flute-Player." Cleopatra's mother was probably Auletes's sister, Cleopatra V Tryphaena. (It was commonplace for members of the Ptolemaic dynasty to marry their siblings.)

There was another Cleopatra in the family -- Cleopatra VII's elder sister, Cleopatra VI. Cleopatra VII also had an older sister named Berenice; a younger sister, Arsinoe; and two younger brothers, both called Ptolemy. The family was not truly Egyptian, but Macedonian. They were descended from Ptolemy I, a general of Alexander the Great who became king of Egypt after Alexander's death in 323 BC.

Ptolemy XII was a weak and cruel ruler, and in 58 BC the people of Alexandria rebelled and overthrew him. He fled to Rome while his eldest daughter, Berenice, took the throne. She married a cousin but soon had him strangled so that she could marry another man, Archelaus. At some point during Berenice's three-year reign Cleopatra VI died of unknown causes. In 55 BC Ptolemy XII reclaimed his throne with the help of the Roman general Pompey. Berenice was beheaded (her husband executed).

Cleopatra VII was now the pharaoh's oldest child. When her father died in 51 BC, leaving his children in Pompey's care, Cleopatra and her brother Ptolemy XIII inherited the throne.



Fig. 7. Traveling exhibition of Cleopatra of the 3rd millennium – Rome, London and Chicago exhibitions most prominent, with new revelations about the Egyptian monarch – pharaohess Cleopatra VII Ptolemy of Macedonian origin. There is proof without reasonable doubt, at least by yours truly *vis a vis* this exquisite marble portrait (left) and a host of other sculptures and freezes, that this "baby face" Caucasian (of Greek—rather, Macedonian or Slavic by origin) is none other than our 'living' heroine – **Cleopatra**, the last pharaoh of Egypt!



Fig. 8. Alexander on his trusty steed Bucephalus engaged in ferocious battle with Darius III in the Battle of Issus, a mosaic fragment from the House of the Faun, Pompeii, Museo Archeologico Nazionale, Italy. It is dated first century BC.

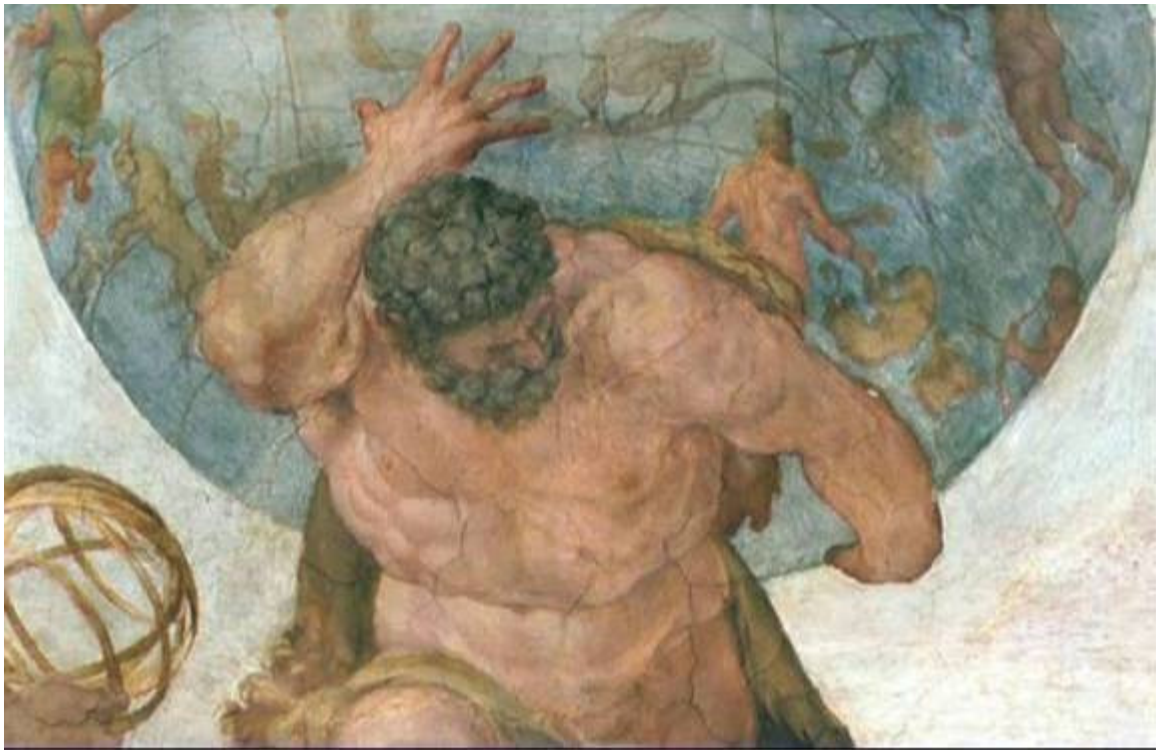


Fig. 9. It was Alexander the Great in his victory over the marauding Persians that set the stage for a Greek pharaonic Egypt, the general Ptolemy Dynasty, and Cleopatra's Alexandrian Library, which had kept the Academy and its intellectual prowess alive, the Herculean task it was to gather all the known world's knowledge into one great depository in an attempt to civilize modern man—that the Romans set afire: they and other barbarians that followed in their footsteps destroyed that legacy setting back civilization by millennia.



Fig. 10. Bust of Ptolemy Soter, British Museum, London



Ptolemy I Soter (Greek: Πτολεμαῖος Σωτήρ, *Ptolemaios Soter*, i.e. Ptolemy the Savior, 367 BC—283 BC) was a Macedonian general who became the ruler of Egypt (323 BC—283 BC) and founder of the Ptolemaic dynasty. In 305 BC he took the title of an Egyptian King or Pharaoh herewith so presented; he is considered the founder of the Alexandrian Library and Academy in Alexandria, Egypt.

Queen of Egypt

Cleopatra was 17 or 18 when she became the queen of Egypt. She was far from beautiful, despite her glamorous image today. She is depicted on ancient coins with a long hooked nose and masculine features. Yet she was clearly a beautiful woman. She had an enchantingly musical voice and exuded charisma. She was also highly intelligent. She spoke nine languages (she was the first Ptolemy pharaoh who could actually speak Egyptian!) and proved to be a shrewd politician.

Fig. 11. Cleopatra, British Museum [undated, but from the 1st century AD, just as the above basalt statue].



In compliance with Egyptian tradition Cleopatra married her brother and co-ruler, Ptolemy XIII, who was about 12 at the time. But it was a marriage of convenience only, and Ptolemy was pharaoh in name only. For three years he remained in the background while Cleopatra ruled alone.

Ptolemy's advisors - led by a eunuch named Pothinus - resented Cleopatra's independence and conspired against her. In 48 BC they stripped Cleopatra of her power and she was forced into exile in Syria. Her sister Arsinoe went with her.

Cleopatra and Caesar

Determined to regain her throne, Cleopatra amassed an army on Egypt's border. At this time Pompey was struggling with Julius Caesar for control of the Roman Empire. After losing the battle of Pharsalos he sailed to Alexandria, pursued by Caesar, to seek Ptolemy's protection. But Ptolemy's advisors thought it would be safer to side with Caesar, and when Pompey arrived he was stabbed to death, while the pharaoh watched--reportedly the general's cadaver summarily beheaded, the gory trophy delivered to Caesar.

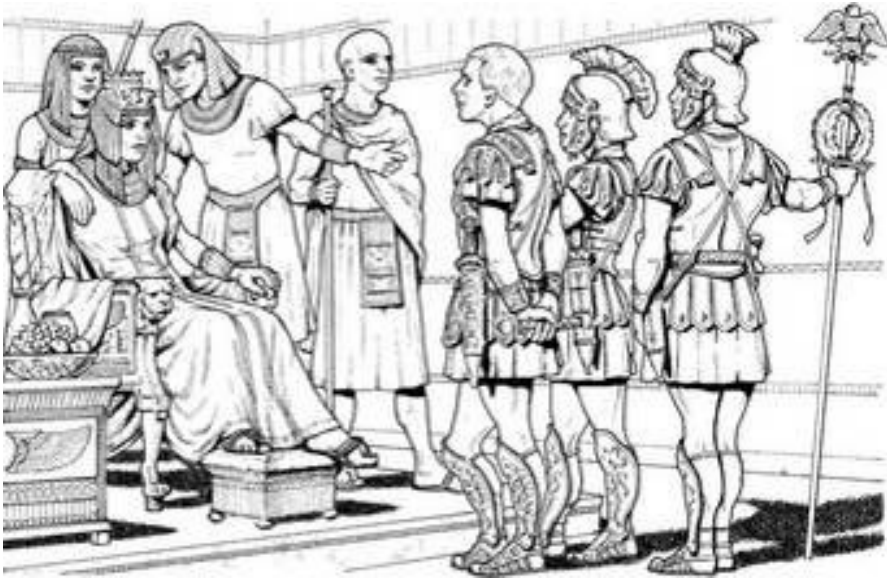


Fig. 12. Cleopatra receiving Caesar in audience.

Three days later Caesar reached Alexandria. Before he entered the city, Ptolemy's courtiers brought him a gift -- Pompey's head. But Pompey had once been Caesar's friend, and Caesar was

appalled by his brutal murder. He marched into the city, seized control of the palace, and began issuing orders. Both Ptolemy and Cleopatra were to dismiss their armies and meet with Caesar, who would settle their dispute. But Cleopatra knew that if she entered Alexandria openly, Ptolemy's henchmen would kill her. So she had herself smuggled to Caesar inside an oriental rug. When the rug was unrolled, Cleopatra tumbled out. It is said that Caesar was bewitched by her charm, and became her lover that very night.

Fig. 13. A contemporary Cameo of Cleopatra nursing the infant Caesarion.

When Ptolemy saw Caesar and Cleopatra together the next day, he was furious. He stormed out of the palace, shouting that he had been betrayed. Caesar had Ptolemy arrested, but the pharaoh's army -- led by the eunuch Pothinus and Cleopatra's sister Arsinoe - - laid siege to the palace.

In hopes of appeasing the attackers Caesar released Ptolemy XIII, but the Alexandrian War continued for almost six months. It ended when Pothinus was killed in battle and Ptolemy XIII drowned in the Nile while trying to flee. Alexandria surrendered to Caesar, who captured Arsinoe and restored Cleopatra to her throne. Cleopatra then married her brother Ptolemy XIV, who was 11 or 12 years old.



Soon after their victory Cleopatra and Caesar enjoyed a leisurely two-month cruise on the Nile. The Roman historian Suetonius wrote that they would have sailed all the way to Ethiopia if Caesar's troops had agreed to follow him. Cleopatra may have

become pregnant at this time. She later gave birth to a son, Ptolemy XV, called Caesarion or "Little Caesar." It has been said that Caesar wasn't really Caesarion's father; despite his promiscuity, Caesar was childless prior to the conjugal rights with Cleopatra, producing boy - Caesarion who strongly resembled Caesar, and the Emperor acknowledged Caesarion as his son, notwithstanding the 'lashing' tongues.

After the cruise Caesar returned to Rome, leaving three legions in Egypt to protect Cleopatra. A year later he invited Cleopatra to visit him in Rome. She arrived in the autumn of 46 BC, accompanied by Caesarion and her young brother/husband, Ptolemy XIV. In September Caesar celebrated his war triumphs by parading through the streets of Rome with his prisoners, including Cleopatra's sister Arsinoe. (Caesar spared Arsinoe's life, but later Mark Anthony had her killed at Cleopatra's request.)

Cleopatra lived in Caesar's villa near Rome for almost two years. Caesar showered her with gifts and titles. He even had a statue of her erected in the temple of Venus Genetrix. His fellow Romans were scandalized by his extra-marital affair (Caesar was married to a woman named Calpurnia). It was rumored that Caesar intended to pass a law allowing him to marry Cleopatra and make their son his heir. It was also rumored that Caesar -- who had accepted a lifetime dictatorship and sat on a golden throne in the Senate - intended to become the king of Rome.

On March 15, 44 BC a crowd of conspirators surrounded Caesar at a Senate meeting and stabbed him to death. Knowing that she too was in danger, Cleopatra quickly left Rome with her entourage. Before or immediately after their return to Egypt, Ptolemy XIV died, possibly poisoned at Cleopatra's command. Cleopatra then made Caesarion her co-regent.

Cleopatra and Mark Anthony

Caesar's assassination caused anarchy and civil war in Rome. Eventually the empire was divided among three men: Caesar's great-nephew Octavian, who later became the emperor Augustus; Marcus Lepidus; and Marcus Antonius, better known today as Mark Anthony.

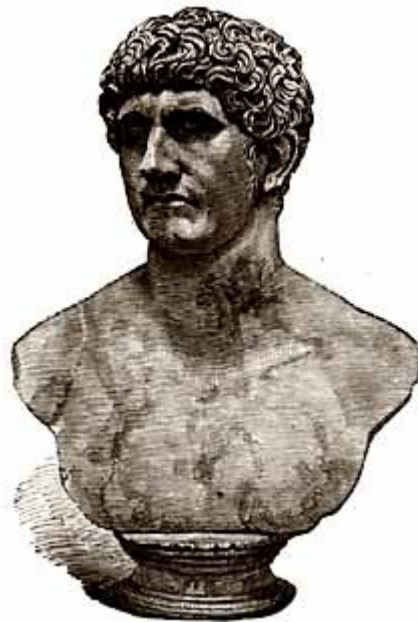


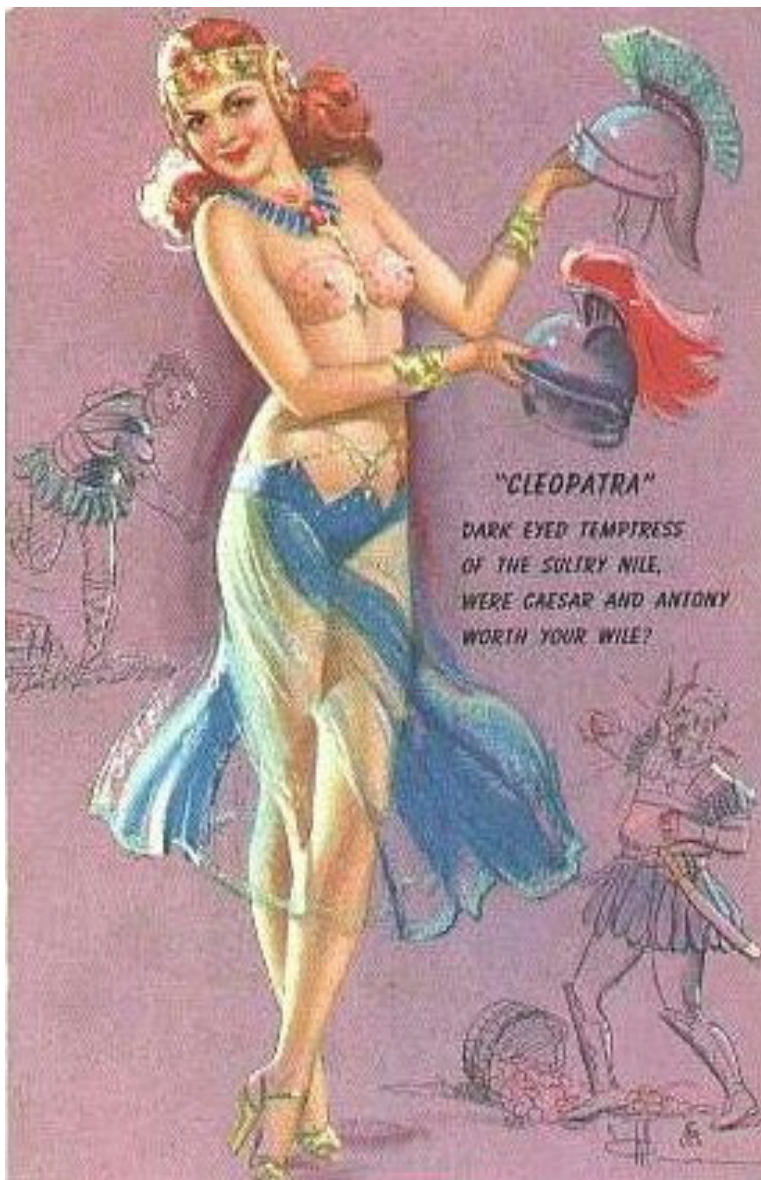
Fig. 14. Mark Anthony

In 42 BC Mark Anthony summoned Cleopatra to Tarsus (in modern-day Turkey) to question her about whether she had assisted his enemies. Cleopatra arrived in style on a barge with a gilded stern, purple sails, and silver oars. The boat was sailed by her maids, who were dressed as sea nymphs. Cleopatra herself was dressed as Venus, the goddess of love. She reclined under a gold canopy, fanned by boys in Cupid costumes.

Anthony, an unsophisticated, pleasure-loving man, was impressed by this blatant display of luxury, as Cleopatra had intended. Cleopatra entertained him on her barge that night, and the next night Anthony invited her to supper, hoping to outdo her in

magnificence. He failed, but joked about it in his good-natured, vulgar way. Cleopatra didn't seem to mind his tasteless sense of humor - in fact, she joined right in. Like Caesar before him, Anthony was enthralled. Forgetting his responsibilities, he accompanied Cleopatra to Alexandria and spent the winter with her there.

The Greek writer Plutarch wrote of Cleopatra, "Plato admits four sorts of flattery, but she had a thousand. Were Anthony serious or disposed to mirth, she had at any moment some new delight or charm to meet his wishes; at every turn she was upon him, and let him escape her neither by day nor by night. She played at dice with him, drank with him, hunted with him; and when he exercised in arms, she was there to see. At night she would go rambling with him to disturb and torment people at their doors and windows, dressed like a servant-woman, for Anthony also went in servant's disguise... However, the Alexandrians in general liked it all well enough, and joined good-humouredly and kindly in his frolic and play."



Finally, "rousing himself from sleep, and shaking off the fumes of wine," Anthony said goodbye to Cleopatra and returned to his duties as a ruler of the Roman Empire. Six months later Cleopatra gave birth to twins, Cleopatra Selene and Alexander Helios. It was four years before she saw their father again. During that time Anthony married Octavian's half-sister, Octavia. They had two daughters, both named Antonia.

Fig. 15. The pop culture image of Cleopatra, the movie star syndrome of a temptress.

In 37 BC, while on his way to invade Parthia, Anthony enjoyed another rendezvous with Cleopatra. He hurried through his military campaign and raced back to Cleopatra. From then on Alexandria was his home, and Cleopatra was his life. He married her in 36 BC and she gave birth to another son, Ptolemy Philadelphus.

Meanwhile, back in Rome, Octavia remained loyal to her bigamous husband. She decided to visit Anthony, and when she reached Athens she received a letter from him saying that he would meet her there. However, Cleopatra was determined to keep Anthony away from his other wife. She cried and fainted and starved herself and got her way. Anthony cancelled his trip, and Octavia returned home without seeing her husband.



Fig. 16. Limestone piece of a goddess or an Egyptian queen, possibly Cleopatra. From the British Museum.

The Roman people were disgusted by the way Anthony had treated Octavia. They were also angry to hear that Cleopatra and Anthony were calling themselves gods (the New Isis and the New Dionysus). Worst of all, in 34 BC Anthony made Alexander Helios the king of Armenia, Cleopatra Selene the queen of Cyrenaica and Crete, and Ptolemy Philadelphus the king of Syria. Caesarion was proclaimed the "King of Kings," and Cleopatra was the "Queen of Kings."

Outraged, Octavian convinced the Roman Senate to declare war on Egypt. In 31 BC Anthony's forces fought the Romans in a sea battle off the coast of Actium, Greece. Cleopatra was there with sixty ships of her own. When she saw that Anthony's cumbersome, badly-manned galleys were losing to the Romans' lighter, swifter boats, she fled the scene. Anthony abandoned his men to follow her. Although it is possible that they had prearranged their retreat, the Romans saw it as proof that Anthony was enslaved by his love of Cleopatra, unable to think or act on his own.

For three days Anthony sat alone in the prow of Cleopatra's ship, refusing to see or speak to her. They returned to Egypt, where Anthony lived alone for a time, brooding, while Cleopatra prepared for an invasion by Rome. When Anthony received word that his forces had surrendered at Actium and his allies had gone over to Octavian, he left his solitary home and returned to Cleopatra to party away their final days.

It is said, that Cleopatra began experimenting with poisons on prisoners or slaves to learn which would cause the most painless death. She also built a mausoleum to which she moved all of her gold, silver, emeralds, pearls, ebony, ivory, and other treasure.

In 30 BC Octavian reached Alexandria. Mark Anthony marched his army out of the city to meet the enemy. He stopped on high ground to watch what he expected would be a naval battle between his fleet and the Roman fleet. Instead he saw his fleet salute the Romans with their oars and join them. At this Anthony's cavalry also deserted him. His infantry was soon defeated and Anthony returned to the city, shouting that Cleopatra had betrayed him. Terrified that he would harm her, Cleopatra fled to the monument that housed her treasures and locked herself in, ordering her servants to tell Anthony she was dead. Believing it, Anthony cried out, "Now, Anthony, why delay longer? Fate has snatched away your only reason for living."

He went to his room and opened his coat, exclaiming that he would soon be with Cleopatra. He ordered a servant named Eros to kill him, but Eros killed himself instead. "Well done, Eros," Anthony said, "you show your master how to do what you didn't have the heart to do yourself." Anthony stabbed himself in the stomach and passed out on a couch. When he woke up he begged his servants to put him out of his misery, but they ran away. At last Cleopatra's secretary came and told him Cleopatra wanted to see him.

Overjoyed to hear Cleopatra was alive, Anthony had himself carried to her mausoleum. Cleopatra was afraid to open the door because of the approach of Octavian's army, but she and her two serving women let down ropes from a window and pulled him up. Distraught, Cleopatra laid Anthony on her bed and beat her breasts, calling him her lord, husband, and emperor. Anthony told her not to pity him, but to remember his past happiness. Then he died.

The Death of Cleopatra

When Octavian and his men reached her monument Cleopatra refused to let them in. She negotiated with them through the barred door, demanding that her kingdom be given to her children. Octavian ordered one man to keep her talking while others set up ladders and climbed through the window. When Cleopatra saw the men she pulled out a dagger and tried to stab herself, but she was disarmed and taken prisoner. Her children were also taken prisoner and were treated well.

Fig. 17. *The Death of Cleopatra*, Guido Cagnacci, 1658. These latter day images of the Egyptian Queen in her death throws might be all-too-flattering but we will probably never know the real truth, YET it's very unlikely that she was the hook- or pointed-nose witch we see displayed on the coins, nor was she a young Elizabeth Taylor, though there may been some likeness to the movie queen of Hollywood fame including facial features and body curves as well as the dark complexion. Indeed, she is probably the baby-faced lady of the sculptures displayed here, from the Alexandrian or Cairo museums.



Octavian allowed Cleopatra to arrange Anthony's funeral. She buried him with royal splendor. After the funeral she took to her bed, sick with grief. She wanted to kill herself, but Octavian kept her under close guard. One day he visited her and she

flung herself at his feet, nearly naked, and told him she wanted to live. Octavian was lulled into a false sense of security.

Cleopatra was determined to die - perhaps because she had lost Mark Anthony, perhaps because she knew Octavian intended to humiliate her, as her sister Arsinoe had been humiliated, by marching her through the streets of Rome in chains. With Octavian's permission she visited Anthony's tomb. Then she returned to her mausoleum, took a bath, and ordered a feast. While the meal was being prepared a man arrived at her monument with a basket of figs. The guards checked the basket and found nothing suspicious, so they allowed the man to deliver it to Cleopatra.



Fig. 18. The picture is by Jean André Rixens, *The Death of Cleopatra* (1874); Musée des Augustins (Toulouse, France).

After she had eaten, Cleopatra wrote a letter, sealed it, and sent it to Octavian. He opened it and found Cleopatra's plea that he would allow her to be buried in Anthony's tomb. Alarmed, Octavian sent messengers to alert her guards that Cleopatra planned to commit suicide. But it was too late. They found the 39-year old queen dead on her golden bed, with her maid Iras dying at her feet. Her other maid, Charmion, was weakly adjusting Cleopatra's crown:

"Was this well done of your lady, Charmion?" one of the guards demanded.

"Extremely well," said the maid, "as becoming by the descendent of so many kings." And she too fell over dead.

Two pricks were found on Cleopatra's arm, and it was believed that she had allowed herself to be bitten by an asp (a kind of poisonous snake) that was smuggled in with the figs. As she had wished, she was buried beside Anthony.

Cleopatra was the last pharaoh; after her death Egypt became a Roman province. Because Caesarion was Julius Caesar's son and might pose a threat to Octavian's power, Octavian had the boy strangled by his tutor. Cleopatra's other children were sent to Rome to be raised by Octavia. Cleopatra Selene married King Juba II of Mauritania and had two children, Ptolemy and Drusilla. No one knows what happened to Alexander Helios and Ptolemy Philadelphus.



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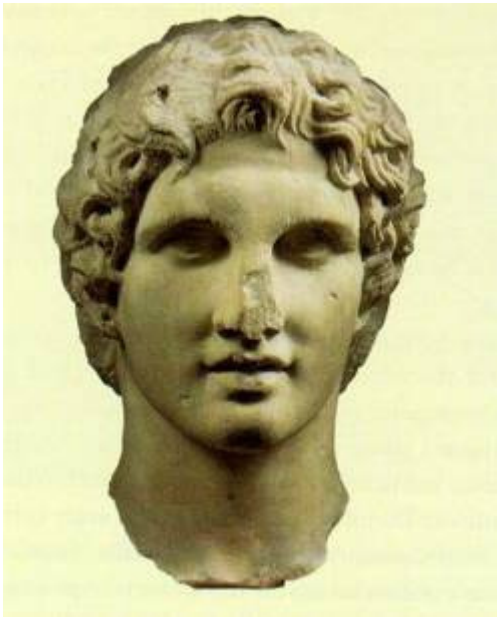
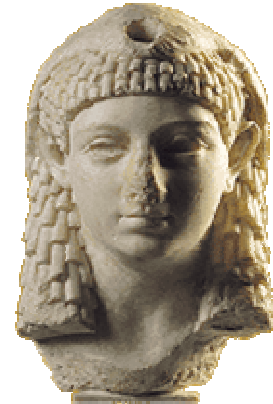


Fig. 19. The young Alexander of Macedon, baby-faced as Cleopatra, which many experts believe is a true portrait of the famous lady (right); the genetic strain surviving over the centuries, though Gen. Ptolemy, to our knowledge, was not related to Alexander, but there seems to be an uncanny likeness between the Macedonian leader and the (in)famous Egyptian pharaohess as if they were siblings.



Alexander, the youthful warrior he was...



THE ATTRACTION OF CLEOPATRA



The 'basalt' Cleopatra acquired by Catharine the Great of Russia, Hermitage Museum, St. Petersburg, the Winter Palace of the great purveyor of the arts in the stardom.

Pondering for a number of years over rare pieces of art (steles, freezes, sculptures, papyrus) about the profiled ancient Egyptian queen: the non-Egyptian heritage, her role as pharaoh and goddess, and how her exotic image affected the styles of ancient Rome, analytically attempting to peel away some of the mythology about Cleopatra, I have come to realize that she was more than the cunning *femme fatale* who made it all on her vivacious sex life for sale, etc.

Cleopatra secured her place in history by living a dramatic life at a pivotal point in time. She conducted herself as a great queen who could maintain stability at home and command respect on the world stage

Even before her death, Cleopatra's story had taken on mythic proportions. Since then, each passing era has put its own imprint on her legend. For example, note Hollywood's reaction in this instance:

"How would you like to play the wickedest woman in history?" Cecil B. DeMille once asked the famous actress who played the role of Cleopatra in the movie director's film. But Was Queen Cleopatra of Egypt really wicked or was she the victim of Roman (and later, European) propaganda?

"Cleopatra of Egypt: From History to Myth," was the center piece of a major traveling exhibition to Rome, London and Chicago, beginning in 2001, raising many genuine questions about the myths and innovations that go a long way toward rehabilitating the most famous woman who ever lived. It's a fascinating process. From high art to low, from historical chronicles to archaeological discoveries, the story of the last Ptolemaic ruler of Egypt has been retold and embroidered according to the requirements (sometimes prurient) of various cultures, writers, and artists.

Art, history, archaeology, and commercialization by our Tinsel Town, we don't make a distinction among these fields of inquiry, including business, certainly not Stateside! But perusing over the exhibition's catalog, media reports and some TV clips, surely many of the rare pieces of classical art and of material culture throw a much more different light than we have been exposed to in the West. For example, period jewelry, mosaics, funerary objects, and sculpture were all there, where I had a chance to look over the exhibitions, be it briefly in Rome or London, though I missed the Chicago display. Therefore, I paid attention to added layers of context by the exhibitors, providing an even better frame of reference for many already suspicious evaluations.

History, it is said, is written by the victors. When Octavian Caesar defeated Cleopatra's forces, led by Mark Anthony, her treasures were looted, her kingdom despoiled, and her personal possessions taken by the Romans. Overnight, interest rates in Rome dropped from 12 percent to 3 percent because Egypt's wealth had so swelled Roman coffers.

Historically, politically, militarily, and romantically the story of Cleopatra is loaded... It's the story of the woman herself that gives the whole show its vitality and power.

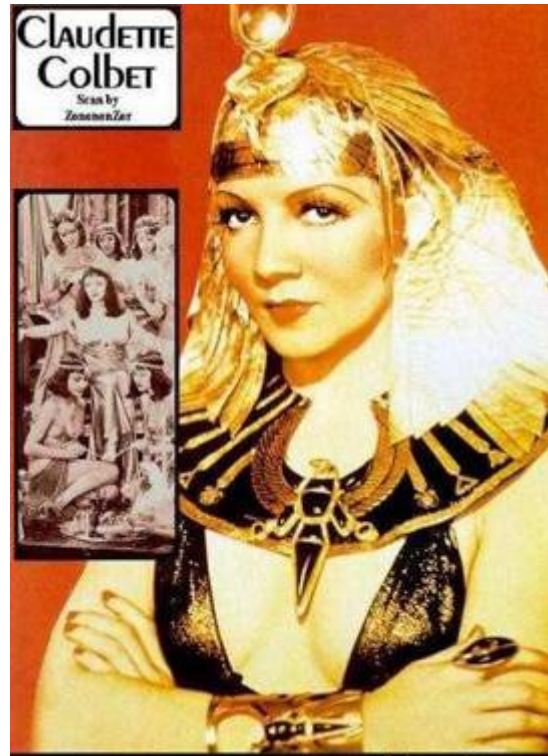
Maybe history is now treating her more fairly? One of the goals of the show was to peel away centuries of myth and misconception, which are fascinating in their own right, yet at closer examination of the artifacts and reading between the lines of it all certain truths emerge, some of it promotional gibberish if not historical fraud by a myriad of commentators, film and story writers.

Now seen as strong queen

In the attempt to separate history from myth, Egyptologists, art historians, and other antiquarians now see her as a fine stateswoman, a strong queen, and an ingenious politician. It is generally acknowledged that she was a beauty, but probably not of the kind Theda Bara portrayed in the 1917 film version - the *femme fatale* who was a seducer of otherwise sensible men, rather than a brave and astute leader.

Claudette Colbert's version was a little more complex, but Ms. Colbert, Vivien Leigh, and Liz Taylor sympathetically played Cleopatra for sexual mystery and mesmeric power. The movies didn't bother with the Egyptian ruler's daily tasks, her rearing children, or her 20 years' worth of strategizing.

Fig. 20. Colbert as Cleopatra.



The Romans were male chauvinists who found it a lot easier to blame Cleopatra for trouble-making than to cast aspersions on the two greatest Romans of their era for loving her. Julius Caesar brought her to Rome as his honored guest, and she was there when he was murdered in 44 BC.



Cleopatra had four children. Caesarion (Little Caesar), fathered by Julius Caesar, who was murdered by his shareholders in power and loot the dictator collected in during his conquests – the Roman Senate. After the latter's death Cleopatra married Mark Anthony, giving him three children, two of whom disappeared from history, but the third, her one daughter, became a great queen.

Fig. 21. Roman Emperor Gaius Julius Caesar, October, 49 BC–March 15, 44 BC, Vatican Museum.

Anthony was already married to Octavian's sister Octavia, but Egyptian law permitted polygamy. Roman law did not. And Octavian did not appreciate the slight to his sister. But then Octavian didn't appreciate much about the situation in Egypt. He and his advisers found Cleopatra threatening in every respect, including her liaison with Anthony who was popular among the troops. A great soldier, he won many territories for Cleopatra. A final conflict was inevitable.

In the course of assembling this amazing trek into history, curators re-authenticated pieces that for years had been in doubt. The Chicago's Field Museum has done its best to create an

atmosphere of discovery among these great and serious works of art. It's the exhibit's third venue, and the only one in the United States (the first two were in Rome and London). But even after the show's masterpieces were packed and returned to their respective museums worldwide, the questions it has raised and the history it has validated will remain. This writer tends to go along with the conclusions of the organizers, i.e. that Cleopatra was more than a *femme fatale*, much much more!



For example, the great queen wasn't really Egyptian, but Macedonian, at least by dynastic tradition. After Alexander the Great swept across the ancient world, conquered Egypt, and established the city of Alexandria, his generals divided his spoils among themselves at his death. Distinguishing himself general Ptolemy Soter I, Cleopatra's direct ancestor, was awarded Egypt with the capital in Alexandria.

Fig. 22. Black basalt statue of Cleopatra, 1st century B.C., the Hermitage Museum in St. Petersburg, Russia

The crowning jewel of the exhibits is a marble portrait bust of Alexander (356-323 BC) executed perhaps 100 years after his death. Beautiful, arrogant, and strong-willed, the face boasts a strong nose and chin and a peculiar dip of the brow over the left eye that makes him seem real enough to recognize on the street.

The bust is significant in this exhibition, not just because Alexander established Greek reign in Egypt, but because its classical style affected the style of Egyptian art.

The first Pharaoh in Cleopatra's family, Ptolemy I, was one of Alexander's Macedonian generals. The dynasty he founded was to last 300 years. The Ptolemies intermarried, and Cleopatra was one among many children born to Ptolemy XII, an incompetent ruler nicknamed "flute player."

Cleopatra ascended the throne at age 18 in 51 BC, and though married officially to her younger brother, she ruled alone.

She took the three-headed snake as her diadem, and adopted the cornucopia as a symbol of the prosperity and fertility of her reign. She was beloved as a religious figure. She reigned from her seat at Alexandria, perhaps the most cosmopolitan city of its time – multiracial, multicultural, and sophisticated by its intellectual virtuosity vividly exhibited in the Alexandrian famous

Library and the accompanying Academy of learning so expressed. . .

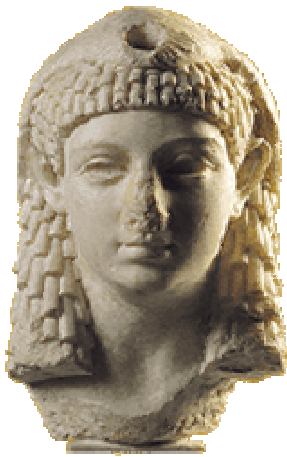
The complexity of an excellent mosaic of a dog looking over a water pitcher on its side is one of the most arresting images in the whole show. The jewelry in the show is intricate and sophisticated, too (though none of Cleopatra's own jewels remain).

Cleopatra in luminous marble

We meet her in the exhibition first as an Egyptian ruler – cornucopia in hand, diadem in place. A magnificent black basalt statue of her sets her firmly in place as ruler. Imagine, then, how the Romans saw her, in the luminous marble of classical sculpture. Throughout the exhibition, this duality is stressed, the confluence of the ancient Egyptian with the classical Greco-Roman art form.

After Julius Caesar conquered Pompey, he sailed to Alexandria and met the young queen, apparently falling for her charms. When Caesar returned to Rome, Cleopatra and their son accompanied him. But when Caesar was murdered, Cleopatra summarily returned to Alexandria to avoid Roman unpleasantness.

As Anthony and Octavian (later called Augustus) vied for control of the Roman Empire, Anthony summoned Cleopatra as an ally. Cleopatra supported his military actions, while he granted her territories in return. The Egyptian empire temporarily expanded and prospered. Her head appeared on coins, her image graced temples across the empire.



It would take a vigorous public relations assault to detract from her glory, and Octavian was just the man for the job, even though he was only in his early 20s. Thus began the rancorous propaganda against her by the Roman elite. The final blow occurred when Anthony repudiated Octavia, and therefore Octavian, the heir apparent declared war on "that foreign woman."

Fig. 23. An exquisite marble head of a Ptolemaic queen with Vulture headdress – 1st century BC in the Musei Capitolini, Rome, thought to be Cleopatra by experts. Surely, this face "could have launched a thousand ships," as Homer said of Helen of Troy in the *Iliad*, writing about the famous battle of 3,200 years ago, along with the *Odyssey*, works of literature which fired the imaginations of the august halls of the Alexandria Library and Academy.

Though the defeated Cleopatra tried to negotiate with Octavian to save her children, he refused. She sought sanctuary in her mausoleum. Thinking Cleopatra was dead, Anthony fell on his sword. He was taken to her mausoleum, where he died in her arms. Octavian arrested Cleopatra and planned to parade her through Rome in chains. But she foiled his humiliating scheme, somehow killing herself. No one knows how she died for sure, the method she used to end her life, the reported snake bites from two asps biting her bosom; it was probably added later since she displayed three snakes in her royal diadem.



Fig. 24. Bronze 80 drachma coin of Cleopatra at the Hunterian Museum in Glasgow, UK.

Roman historians Horace, Lucan, and Plutarch vilified her, as did medieval Italian writers like Giovanni Boccaccio. But Geoffrey Chaucer celebrated her as a heroine of chivalric love. And Shakespeare made her a fully realized character: a strong queen and a loyal consort to Anthony. The facts of their story were known in Shakespeare's time. What he did was give us a much more complex character than she had ever been allotted thereto... Before Shakespeare, she was portrayed either as a paragon or as exemplary of everything sinful about

women. His story was truer than any previous depictions...The Victorians delighted in prurient details about Cleopatra, which carried over into 20th century movies.

Finally, the truth is more compelling than the myths: What emerges in this traveling exhibition is a woman of immense political acumen and power at a turning point in human history. She was a power player with the most powerful men of the day!

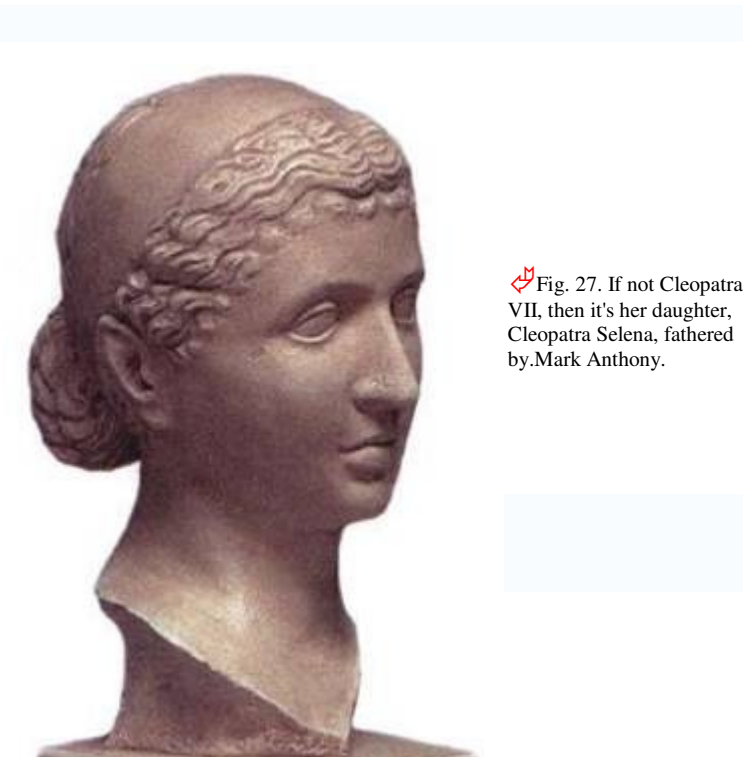
CLEOPATRA >>> PICTORIAL INSET. . . ↗



Fig. 25. MGM movie poster >>> actress Vivien Leigh played Cleopatra for sexual mystery. The film didn't bother to depict her at daily tasks or raising children.



Fig. 26. Messenger (left) delivering mail in a bouquet of flowers.



↗ Fig. 27. If not Cleopatra VII, then it's her daughter, Cleopatra Selena, fathered by Mark Anthony.



Fig. 28. Elizabeth Taylor at age twelve in *National Velvet*: there is resemblance to Cleopatra, the dark features and facial aspects.



Fig. 29. With Richard Burton, Rex Harrison, Martin Landau *et al*, in the film "Cleopatra" by 20th Century Fox Hollywood Studio, 1963.



Fig. 30. Of course, on this contemporary freeze we see the Sudanese epithelial folds influence, to make the largely Greek Caucasian more pharaonic...

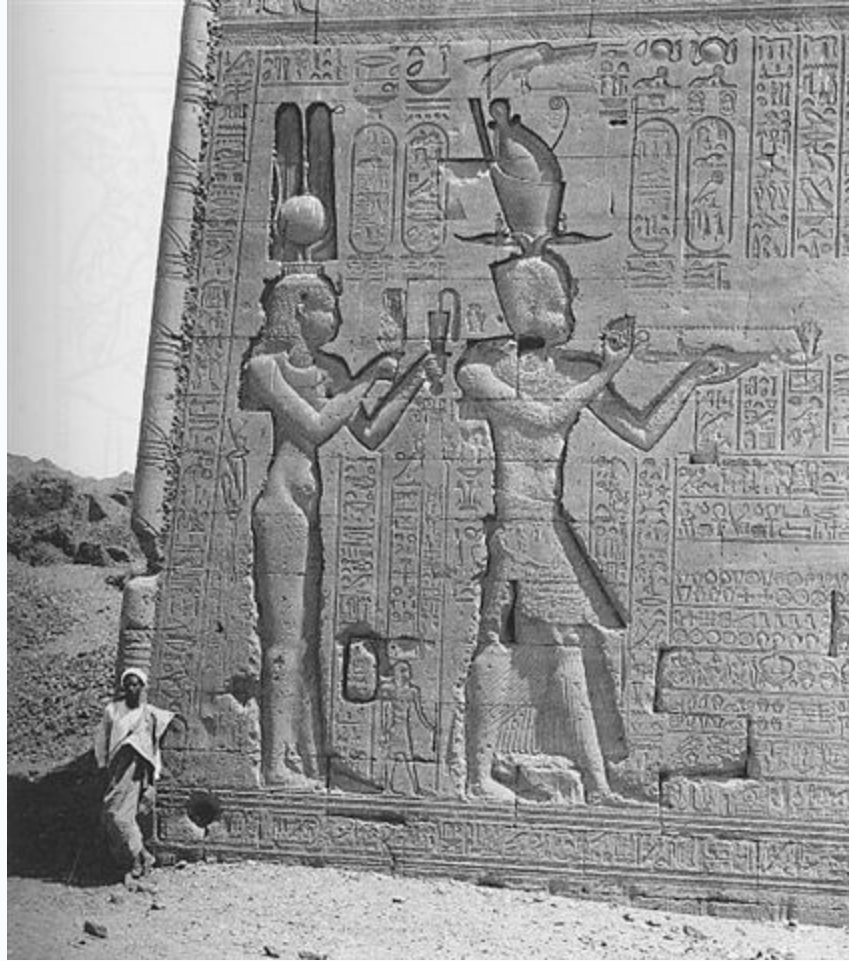


Fig. 31. A relief of Cleopatra and Caesarion at the temple of Dendera, Egypt.



Fig. 32. Head of a woman resembling Cleopatra from that period at the British Museum in London.



Fig. 33. The pyramids at Giza outside Cairo, which marked the time of the last pharaoh of Egypt – Cleopatra.



Fig. 34. Cleopatra's own signature is visible to the expert eye, accented above (bottom left column) in black...

Cleopatra posed a grave danger to Caesar's successor, Octavian, who rallied hostility against his enemy by portraying her as an immoral woman who threatened Roman society.

Hollywood's most glamorous actresses—including Theda Bara, Claudette Colbert, and Elizabeth Taylor—have fixed Cleopatra in many minds as extraordinarily desirable.

Shakespeare created a Cleopatra with depth. She was strong, but also showed weakness. She had a brilliant intellect, yet was driven by her passions.



Fig. 35. Lawrence Alma-Tadema depicts the event at Cydnus in *The Meeting of Anthony and Cleopatra, 41 BC* (1883).



Fig. 36. The Battle of Actium, September 2, 31 BC, was a naval battle off a promontory in the north of Acarnania, on the western coast of Greece, where Octavian (known as the emperor **Augustus** after 27 BC), by his decisive victory over **Mark Anthony**, became the undisputed master of the Roman world. Anthony, with 500 ships and 70,000 infantry, made his camp at Actium, which lies on the southern side of a strait leading from the Ionian Sea... Credit: In this Baroque vision, *Battle of Actium* is by Lorenzo A. Castro (1672); Cleopatra flees, lower left, in a barge with a figurehead of Fortuna, National Maritime Museum, London.



Fig. 37. Vivian Leigh, the film star portraying Cleopatra, the old B&W days of Hollywood film-making, while Miss Taylor did it all in fabulous living color.



Fig. 38. From the British Museum exhibition: *Cleopatra of Egypt: From History to Myth*, 12 April 2001 - 26 August 2001, a darling rendition of the Egyptian Queen, the white skin captivating, though the face revealing the queen's precociousness.
[Don't recall the contemporary author of the painting...]

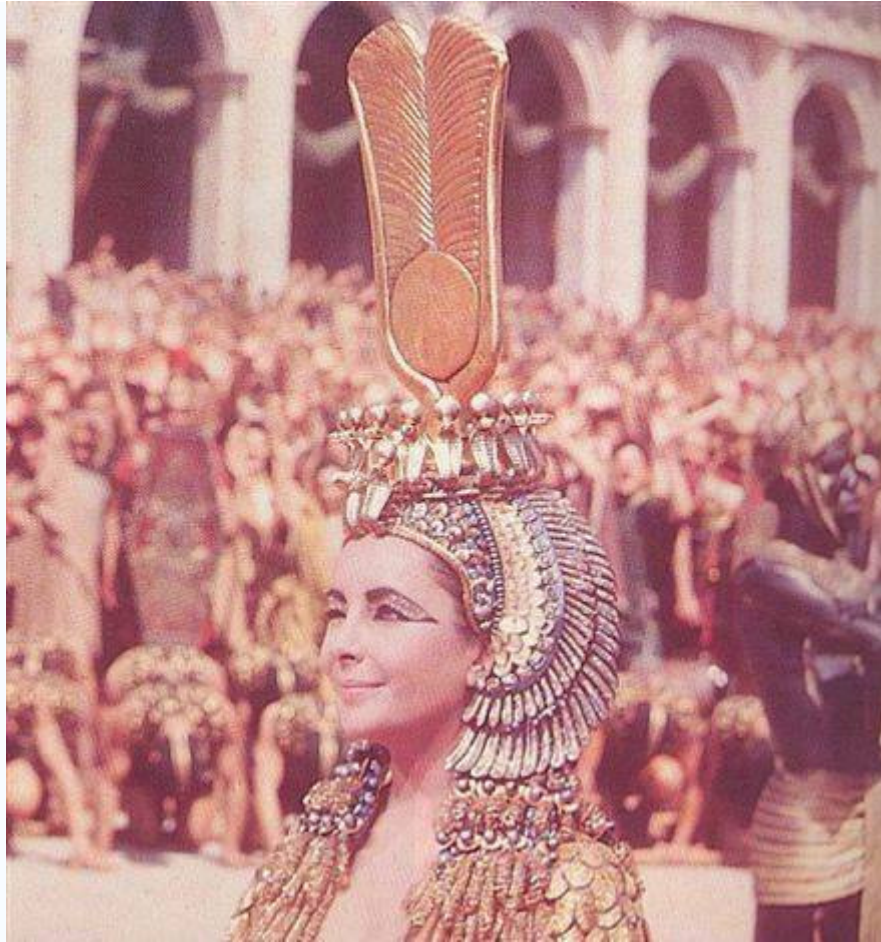


Fig. 39-40. This wink by our American actress is a historical message to note, that despite Cleopatra's demise, perhaps it says much more than the critics have allowed the pharaoness in due credit which changed the world, with charm, prowess, wealth, dress, cosmetics, and political acumen; for most leaders of the world took their cues from the leading expert perhaps of all times – the last Empress of Egypt.

Shakespeare, too, has the queen bitten by two snakes, once on the breast:

"Dost thou not see my baby at my breast, /That sucks the nurse asleep?" (*Anthony and Cleopatra*, VII), a tradition in popular culture that has replaced her being bitten on the arm, assuming that she was bitten at all and by how many snakes.

"The truth of the matter no one knows" (Plutarch, LXXXVI.2).



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THE LAST WORD ON CLEOPATRA

A Summary



Cleopatra VII Thea Philopator Egyptian queen, famous in history and drama, who was the lover of Julius Caesar and later the wife of Mark Anthony. She became queen on the death of her father, Ptolemy XII, in 51 BC, ruling successively with her two brothers Ptolemy XIII (51-47) and Ptolemy XIV (47-44) and her son Ptolemy XV Caesar (44-30). After the Roman armies of Octavian (the future emperor Augustus) defeated their combined forces, Anthony and Cleopatra committed suicide, and Egypt fell under Roman domination. Her ambition no less than her charm actively influenced Roman politics at a crucial period, which she came to represent, as did no other woman of antiquity, the prototype of the romantic *femme fatale*.

The second daughter of King Ptolemy XII, Cleopatra was destined to become the last sovereign of the Macedonian dynasty that ruled Egypt between the death of Alexander the Great in 323 BC, and its annexation by Rome in 31 BC. The line had been founded by Alexander's marshal Ptolemy. Cleopatra was of Macedonian descent and had no Egyptian blood, although she alone of her house took the trouble to learn Egyptian and, for political reasons, regarded herself as the daughter of Re, the sun god. Coin portraits of her show a countenance alive rather than beautiful, with a sensitive mouth, firm chin, liquid eyes, broad forehead, and prominent nose, while the busts and basalt statues show a proportionally built body and facially beautiful young woman... Her voice, says the Greek biographer Plutarch, "was like an instrument of many strings." He adds that "Plato admits four sorts of flattery, but she had a thousand." When Ptolemy XII died in 51, the throne passed to his 15-year-old son, Ptolemy XIII, and that king's sister-bride, Cleopatra. They soon had a falling out, and civil war ensued. Ptolemy XII had been expelled from Egypt in 58 and had been restored three years later only by means of Roman arms. Rome now felt that it had a right to interfere in the affairs of this independent, exceedingly rich kingdom, over which it had in fact exercised a sort of protectorate since 168 BC. No one realized more clearly than Cleopatra that Rome was now the arbiter and that to carry out her ambition she must remain on good terms with Rome and its rulers.

Thus when Caesar, the victor in the civil war, arrived in Egypt in October 48 BC, in pursuit of Pompey (who, a fugitive from his defeat at Pharsalus in Thessaly, had been murdered as he landed four days before), Cleopatra set out to captivate him. She succeeded. Each was determined to use the other. Caesar sought money—he claimed he was owed it for the expenses of her father's restoration. Cleopatra's target was power: she was determined to restore the glories of the first Ptolemies and to recover as much as possible of their dominions, which had included southern Syria and Palestine. She realized that Caesar was the strong man, the dictator, of Rome, and it was therefore on him that she relied. In the ensuing civil war in Egypt, Caesar was hard-pressed by the anti-Cleopatra party, led by her brother, Ptolemy XIII, but Caesar eventually defeated them and reestablished the joint rule of brother and sister-wife. Caesar, having won his victory on March 27, 47 BC, left Egypt after a fortnight's amorous respite. Whether Caesar was in fact the father of

Cleopatra's son whom she called Caesarion is uncertain, but as we noted, Caesar accepted the boy as his son, and would have been no doubt his heir had the Roman dictator lived.

It took Caesar two years to extinguish the last flames of Pompeian opposition. As soon as he returned to Rome, in 46, he celebrated a four-day triumph—the ceremonial in honor of a general after his victory over a foreign enemy—in which Arsinoe, Cleopatra's younger and hostile sister, was paraded. The Battle of Munda, in 45, was the coup de grace. Cleopatra was now in Rome, and a golden statue of her had been placed by Caesar's orders in the temple of Venus Genetrix, the ancestress of the Julian family to which Caesar belonged. Cleopatra herself was installed by Caesar in a villa that he owned beyond the Tiber. She was accompanied by her husband-brother and was still in Rome when Caesar was murdered in 44. She behaved with a discretion that she was later to discard, and her presence seems to have occasioned little comment; officially she was negotiating a treaty of alliance. Cicero, the politician and writer, mentions her in none of his contemporary letters, though his later references to her show that he regarded her, as most Romans did, with rancor.



Fig. 41. Alexander the Great in his prime (spoken of above).



Fig. 42. *Cleopatra*© 20th Century Fox (1963) – actress, Elizabeth Taylor

Caesar's assassination put an end to Cleopatra's first campaign for power, and she retired to Egypt to await the outcome of the next round in the Roman political struggle. When, at the Battle of Philippi in 42, Caesar's assassins were routed, Mark Anthony became the heir-apparent of Caesar's authority—or so it seemed, for his great-nephew and personal heir, Octavian was but a sickly boy. When Anthony, bent on pursuing the eternal mirage of Roman rulers, an invasion of Persia, sent for Cleopatra, she was delighted. Here was a second chance of achieving her aim. She had known Anthony when he had been in Egypt as a young staff officer and she had been 14. She was now 28 or 29 and completely confident of her powers. She set out for Tarsus in Asia Minor, loaded with gifts, having delayed her departure to heighten Anthony's expectation. She entered the city by sailing up the Cydnus River in the famous barge that Shakespeare immortalized in *Anthony and Cleopatra*. Anthony was captivated, and Cleopatra subtly exploited his raffish and unstable character.



Fig. 43. *Cleopatra*© 20th Century Fox (1963) – actress, Elizabeth Taylor.

Forgetting his wife, Fulvia, who in Italy was doing her best to maintain her husband's interests against the growing menace of young Octavian, Anthony put off his Persian campaign and returned as Cleopatra's slave to Alexandria, where he treated her not as a "protected" sovereign but as an independent monarch. "Her design of attacking Rome by means of Romans," as one historian put it, "was one of such stupendous audacity that we must suppose that she saw no other way." Her first effort had been frustrated by Caesar's death; she felt now that she could win all by using the far more pliant and apparently equally powerful Anthony. In Alexandria Cleopatra did all she could to pander to his weaknesses. They formed a society of "inimitable livers," whose members in fact lived a life of debauchery and folly. Cleopatra, however, knew how to handle her catch. Yet the final struggle for the dominion of Rome was to last for 10 years and was to end in disaster for Cleopatra (no less than for Anthony), largely promoted by Cleopatra herself, whose declaration of war against Rome does in fact support the assertion, though as we all know this last Egyptian pharaoh, despite her intellect, cunning, and wealth underestimated the power of Rome.



Fig. 44.
Cleopatra's
coin
portrait.

In 40 BC, Anthony left Alexandria to return to Italy, where he was forced to conclude a temporary settlement with Octavian, whose sister Octavia (Fulvia having died) he married. Three years later Anthony was convinced that he and Octavian could never come to terms. He went east and again met Cleopatra; he needed her money for his postponed Parthian campaign. He then took the fatal step of marrying her. The union was not only utterly insulting to Octavia and her brother but in Roman law was also invalid. Henceforward, all Rome was united against him. In fact, I've thought for a long time that her presence in Rome alongside Caesar might have contributed much more to his demise than experts have surmised: her style of life and intellect was more than the horizontal society could take or comprehend; the Senate might have thought of the Egyptian ruler as a 'real' pretender to the Romulan throne, eclipsing the treasured Republic, ways and means of the ruling elite.



Fig. 45. Olympia, the mother of Alexander the Great, 3rd century B.C., Archeological Museum, Thessaloniki, Greece. Uncanny resemblance to Cleopatra above, despite the 3 centuries past.

Meanwhile, during Anthony's absence, Cleopatra had committed another act of disastrous folly. She had antagonized Herod of Judea, by far the ablest, richest, and most powerful of the "protected" sovereigns, or "client kings," of Rome. Herod and Anthony were old friends; but in the year 40 BC, after Anthony's departure, Cleopatra unsuccessfully tried to seduce Herod on his way through Egypt. Cleopatra never forgave him for the rebuff. She went much further: when she and Anthony were reunited she persuaded him to give her large portions of Syria and Lebanon and even the rich balsam groves of Jericho in Herod's own kingdom. But Anthony refused to sacrifice Herod wholly to Cleopatra's greed, whereupon she hated Herod more than ever and even interfered in his unhappy family affairs by intriguing against him with the women of his household. She made a tour of her new acquisitions, on which Herod received her with simulated delight; but she remained as jealous and hostile as ever, bitterly resentful that anyone other than herself should influence Anthony. The fruit of her folly was soon to be gathered.



Fig. 46.
Cornucopia,
part of
Cleopatra's
official
mantra; the
backside of
the above
golden coin.

Cleopatra had merely acquiesced in the Parthian campaign: she sought other ways of spending her money. The campaign itself was a costly failure, as was the temporary conquest of Armenia. Nevertheless, in 34 BC Anthony celebrated a fantastic triumph in Alexandria. Crowds beheld Anthony and Cleopatra seated on golden thrones, with their own three children and little Caesarion, whom Anthony proclaimed to be Caesar's son, thus relegating Octavian, who had been adopted by Caesar as his son and heir, to legal bastardy. Cleopatra was hailed as queen of kings, Caesarion as king of kings. Alexander Helios was awarded Armenia and the territory beyond the Euphrates, his brother Ptolemy the lands to the west of it. The boys' sister, Selene, was to be ruler of Cyrene. Octavian, now lord of the ascendant in Italy, seized Anthony's will from the temple of the Vestal Virgins, to whom it had been entrusted, and revealed it to the Roman people that not only had Anthony bestowed Roman possessions on this foreign woman but had intended to transfer the capital from Rome to Alexandria, there to formalize a new dynasty.

Anthony and Cleopatra spent the winter of 32-31 in Greece amid revels and dissipation. The Roman Senate deprived Anthony of his prospective consulate for the following year. When it finally declared war against Cleopatra revealing her unwise policy against Herod, for she

had contrived to embroil him with the king of Petra just when his ability and resources would have been of the utmost value to Anthony. At the naval Battle of Actium, in which Octavian faced the combined forces of Anthony and Cleopatra on September 2, 31 BC, Cleopatra suddenly broke off the engagement and set course for Egypt. Inevitable defeat followed. Anthony went on board her flagship and for three days refused to see her; but they were reconciled before they reached Alexandria, styling themselves no longer "inimitable lovers" but "diers together."

What an incredible tragedy of two major players on the sociopolitical stage of history? The world might have been different had they survived; a Roman Empire, east & west, with eastern wisdom, wealth and access to all of Asia, and western technology, might have birthed a real world government and not necessarily a horizontal Roman Imperium, the Pax Romana still copied by such superpowers as the United States of America, making the same mistakes in an attempt to dominate the worldwide meridians with its own specific norms and values alien to most of the civilized world community, with an aggressive, impish, arrogant style of behavior, at *conflict & resolution* as its mantra, i.e. persistent warfare for economic gain and dominance, reasons enough to be at odds with the rest of the world.

"The barge she sat in, like a burnished throne,
Burned on the water: the poop was beaten gold;
Purple the sails, and so perfumed, that
The winds were lovesick with them; the oars were silver,
Which to the tune of flutes kept stroke, and made
the water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggared all description: she did lie
In her pavilion, cloth-of-gold of tissue,
O'erpicturing that Venus where we see
The fancy outwork nature. On each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colored fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did."

- Shakespeare, *Anthony and Cleopatra* (II.2.192-206)

Cleopatra, with all her subtlety, all her political foresight, had backed two losers, first Caesar and then Anthony, to whose downfall she had notably contributed. Octavian now became the target. Cleopatra realized that she could neither kill Anthony nor exile him. But she believed that if he could be induced to kill himself for love of her, they would both win undying renown. She retired to her mausoleum, then sent messengers to Anthony to say she was dead. He fell on his sword, but in a last excess of devotion had himself carried to Cleopatra's retreat, and there died, after bidding her to make her peace with Octavian.

When Octavian visited her, Cleopatra tried yet once again to captivate the leading Roman. No doubt she used all her arts; but she failed. She knew, then, that Octavian intended that she and her children should adorn his triumph. Rather than be dragged through the city in which she had been borne as a queen, she killed herself, possibly by means of an asp, symbol of divine royalty. Octavian, on receiving her letter asking that she might be buried with Anthony, sent messengers posthaste. "The messengers," Plutarch says, "came at full speed, and found the guards apprehensive of nothing; but on opening the doors they saw her stone dead, lying upon a bed of gold, set out in all her royal ornaments." She was 39 and had been a queen for 22 years and Anthony's partner for 11. They were buried together, as both of them had wished, and with them was buried the Roman Republic.



Fig. 47. Alexandre Cabanel, a Frenchman (1823 – 1889), *Cleopatra Testing Poisons on Condemned Prisoners* (1897).

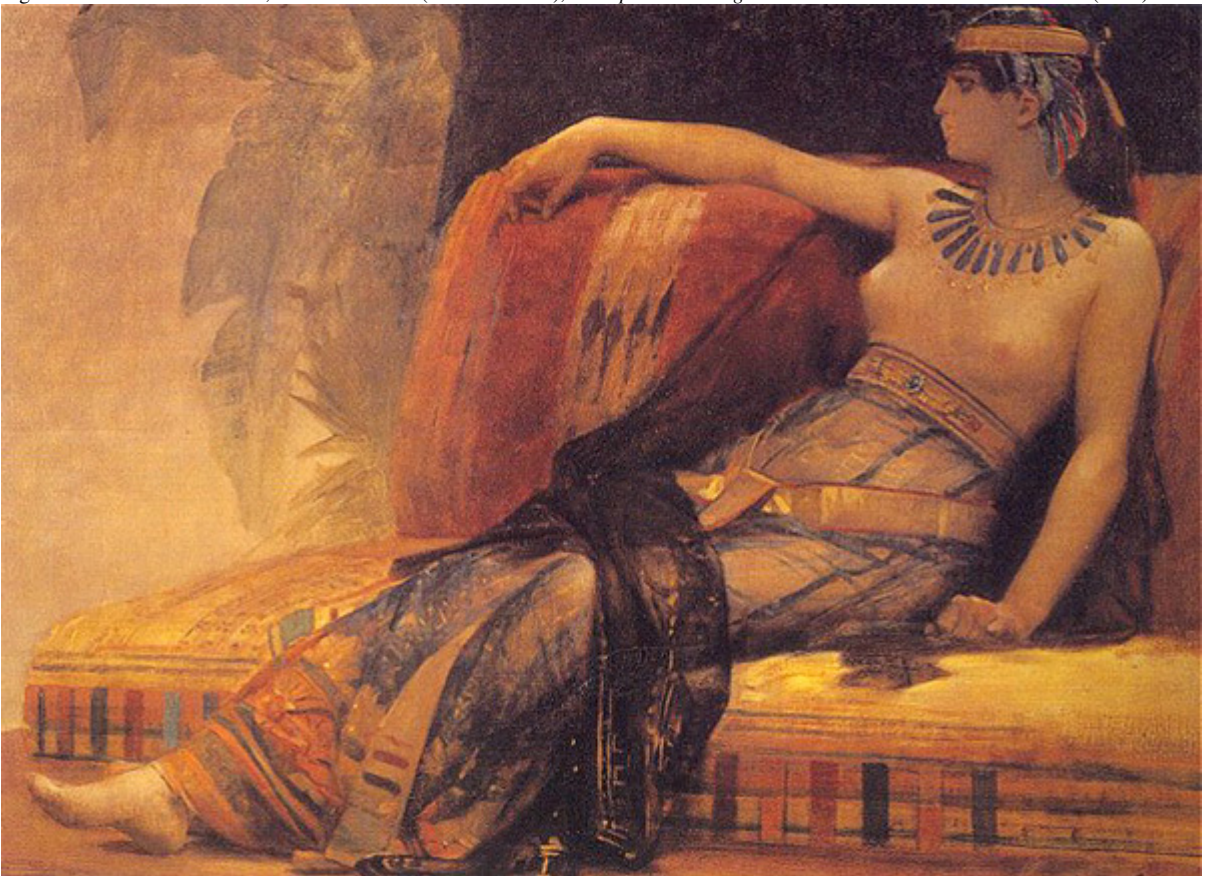


Fig. 48. "There have been two pearls that were the largest in the whole of history; both were owned by Cleopatra, the last of the Queens of Egypt--they had come down to her through the hands of the Kings of

the East.... In accordance with previous instructions the servants placed in front of her only a single vessel containing vinegar, the strong rough quality of which can melt pearls. She was at the moment wearing in her ears that remarkable and truly unique work of nature. Anthony was full of curiosity to see what in the world she was going to do. She took one earring off and dropped the pearl in the vinegar, and when it was melted swallowed it....With this goes the story that, when that queen who had won on this important issue was captured, the second of this pair of pearls was cut in two pieces, so that half a helping of the jewel might be in each of the ears of Venus in the Pantheon at Rome." - Pliny, *Natural History* (IX.59.119-121). See also, "Epilogue/Recapitulation" for another version of this story, also by Pliny (page 45 of this essay).

In retrospect, Cleopatra's political career ended in utter failure. Had she been less ambitious she might have preserved her kingdom as a client, as her rival Herod did in his compliance with the policies of the Roman conqueror, though even that legacy only destroyed Judea, the Jewish state, and the nation *per se*... Perhaps, in overreaching herself she ruined it all, mostly because Anthony failed to draft, train, and fortify the frontiers, if not indeed to attack Rome itself head-on, on its own soil, with the young Octavian playing his inept and lengthy succession games, before he finally was able to take it all... And yet it was this political failure that was to be transmuted into the grand original plans of the great lover, consecrated by the art of Shakespeare himself. The best epitaph on Cleopatra is that of the historian Dio Cassius:

"She captivated the two greatest Romans of her day, and because of the third she destroyed herself," and thereby perhaps set Western Civ back by millennia. On the other hand: We must ask where would we be today if this progeny of Alexander the Great's wisdom and clarity of purpose and style so expressed in the Alexandrian Library and Academy memorializing the great General's name, plus the Roman army and its engineering prowess; with these gifts of classical world fortified into one great power of the Greek classical tradition override, indeed, what would the planetary meridians and its multiracial population have achieved in science & technology, and higher social values, but for the intercession of horizontal and aggressive Roman norms and values inherited and propagated to this day by this Anglo-Saxon usurper barbarian in our midst, from the flatlands of the Ganges? Not only did the Goth destroy Rome, but he inherited Pax Romana!

Perhaps our race of man would already be populating the Cosmos as a space-faring civilization, which may very well still be our destiny; it is hoped, despite everything... I have said it so often elsewhere, criticizing the Roman and Anglo-Saxon usurpive and destructive presence on the world stage, and their horrendous hegemony monopolizing geopolitics, especially the American Manifest Destiny doctrine amiss, which was imbued by the defective genetic origin of the Germanic race and its *moribund* perspective on the world stage.

Consequently, what is missing in the barbarian formula of dominance by the Anglo-Saxon is the ability to behave and share normally in worldwide resources (including intellectual capital so 'capitalized' upon by the Western capitalist society, because through dominance and exploitation it earns more and finances 'brain drain', thereby abusing wealth for personal or national gain against the loss of others), to be less aggressive and more democratic about the daily way of life, so that Man, the *hominid*, can do his own thing - using his natural abilities to create and progress and be human, humane and civilized, vertically motivated and intellectually qualitative in his reach for a much more viable Manifest Destiny of Free Men Everywhere.

Crucial Reading:

MICHEL CHAUVEAU, *Cleopatra: Beyond the Myth* (2002, originally published in French, 1998).

SUSAN WALKER and PETER HIGGS (eds.), *Cleopatra of Egypt: From History to Myth* (2001), is a highly illustrated volume of essays on Cleopatra published as a catalog for a traveling exhibition on Cleopatra.

Other biographies include:

ERNLE DUSGATE SELBY BRADFORD, *Cleopatra* (1971, reprinted 2000);

MICHAEL GRANT, *Cleopatra* (1972, reissued 2000); and,

EDITH FLAMARION, *Cleopatra: The Life and Death of a Pharaoh* (1997; originally published in French, 1993).

MICHAEL FOSS, *The Search for Cleopatra* (1997), discusses the controversial issue of Cleopatra's antecedents.

HANS VOLKMANN, *Cleopatra: A Study in Politics and Propaganda* (1958; originally published in German, 1953), a standard work on the subject, includes an appendix that lists the available sources on Cleopatra, including papyri, inscriptions, and coins.

It's imperative to consult such works as Plutarch,* the Jewish historian Flavius Josephus, and Dio Cassius, a Bithynian who wrote a history of Rome in Greek at the end of the 2nd century AD.

*There are translations of Plutarch in English, French, Italian, and German. Jacques Amyot's translations brought Plutarch's works to Western Europe. He went to Italy and studied the Vatican text of Plutarch, from which he published a French translation of the *Lives* in 1559 and *Moralia*, the other work, in 1572, which were widely read by educated Europe. Amyot's translations had as deep an impression in England as France, because Sir Thomas North later published his English translation of the *Lives* in 1579 based on Amyot's French translation instead of the original Greek. . . . Plutarch's *Lives* were translated into English, from Amyot's version, by North in 1579. The complete *Moralia* was first translated into English from the original Greek by Philemon Holland (q.v.) in 1603. In 1683, John Dryden began a life of Plutarch and oversaw a translation of the *Lives* by several hands and based on the original Greek. This translation has been reworked and revised several times, most recently in the nineteenth century by the English poet and classicist Arthur Hugh Clough.



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The most contemporary woman that ever lived!



Olympia, Alexander's mother



King Philip, the father

CLEOPATRA'S GENEALOGY



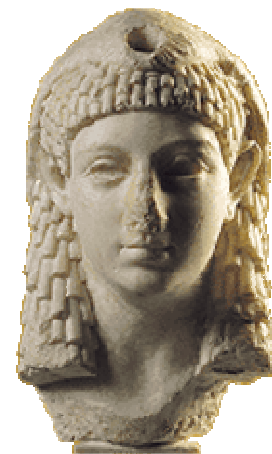
Youthful Alexander the Great



Alexander the Great in Persia



Ptolemy Soter I



Cleopatra, VII



Epilogue/Recapitulation

Cleopatra VII Philopator (in Greek, *Κλεοπάτρα Φιλοπάτωρ*; January 69 BC – 30 BC) was a Hellenistic ruler of Egypt, originally sharing power with her father Ptolemy XII and later with her brothers/husbands Ptolemy XIII and Ptolemy XIV; eventually gaining sole rule of Egypt. As Pharaoh, she consummated a liaison with Gaius Julius Caesar that solidified her grip on the throne, and, after Caesar's assassination, aligned with Mark Anthony, with whom she had twins. In all, Cleopatra had four children, one by Caesar (Caesarion) and three by Mark Anthony (Cleopatra Selene II, Alexander Helios, and Ptolemy Philadelphus). Her unions with her brothers produced no children. It is possible that they were never consummated; the young lady leader, who spoke seven languages, was too literate to follow the archaic dynastic tradition of giving birth to bloodline children out of pure incest. In any case, she was not close to her siblings. Her reign marks the end of the Hellenistic Era and the beginning of the Roman period of rule in the eastern Mediterranean. She was the last Pharaoh of Ancient Egypt (her son by Julius Caesar, Caesarion, ruled in name only before Augustus had him executed).



Fig. 49-50. Two-sided coin of Anthony and Cleopatra. . . Anthony's behavior was considered outrageous by the Romans, and Octavian convinced the Senate to levy war against Egypt. In 31 BC Anthony's forces faced the Romans in a naval action off the coast of Actium. Cleopatra was present with a fleet of her own. Popular legend states that when she saw that Anthony's poorly equipped and manned ships were losing to the Romans' superior vessels, she took flight, and that Anthony abandoned the battle to follow her, but no contemporary evidence states this was the case.

Following the Battle of Actium, Octavian invaded Egypt. As he approached Alexandria, Anthony's armies deserted to Octavian on August 12, 30 BC.

There are a number of unverifiable but very famous stories about Cleopatra, of which one of the best known is that of a priceless pearl. At one of the lavish dinners she shared with Anthony, she playfully bet him that she could spend ten million sesterces on a dinner. He accepted the bet. The next night, she had a conventional, unspectacular meal served; he was ridiculing this, when she ordered the second course — only a cup of strong vinegar. She then removed one of her priceless pearl earrings, dropped it into the vinegar, allowed it to dissolve, and drank the mixture. The earliest report of this story comes from Pliny the Elder and dates to about 100 years after the banquet described would have happened. The calcium carbonate in pearls does dissolve in vinegar, but slowly unless the pearl is first crushed. See, Berthold L. Ullman (1957). "Cleopatra's Pearls". *The Classical Journal* 52 (5): 193–201.



Cleopatra coin preserved in the British Museum.



ALEXANDRIAN LIBRARY

Fig. 51. It was in Alexandria, during the six hundred years beginning around 300 B.C. that human beings in an important sense, began the intellectual adventure that had led us to the shores of space...the greatest marvel of Alexandria was the Library and its associated Museum...the first true research institute in the history of the world.

– Carl Sagan, the late American astronomer.

SCHOLARS...AT THE LIBRARY...

Strabo said that Aristotle was the first, to his knowledge, who made a collection of books and donated them to the Library, and taught the Egyptian Greek, kings how to organize and set up card catalog, loan, and reading departments. The appointed directors of the library were:



Zenodotus of Ephesus (284-260 B.C.)
 Callimachus of Cyrene (260-240 B.C.)
 Apollonius of Rhodes (240-235 B.C.)
 Eratosthenes of Cyrene (235-195 B.C.)
 Aristophanes of Byzantium (195-180 B.C.)
 Apollonius of Idographus (180-160 B.C.)
 Aristarchus of Samothrace (160-145 B.C.)

Fig. 52. According to A. Gellius (vii.17) the Library contained 700,000 volumes; according to Josephus, 500,000; and according to Seneca, 400,000. The Ancient Library of Alexandria was open to all civilizations. Systematic efforts were made to collect the best works from all over the world, and any ships that docked in Alexandria were searched, and any books on board were copied. Scholars from all over the world were invited to come. The Old Testament was translated for the first time from Hebrew to Greek.

It's impossible to calculate the cost of its loss to firmament in 47-48 B.C. in the fratricide war between Pompey and Julius

Caesar; when the naval fleet of two old friends, now enemies, in the struggle for power over the Roman Empire, crashed in the port facility, the fire balls thrown by ships by accident went through the roof and burnt the collection of irreplaceable books. For example, of the 90 plays written by Aeschylus only 7 survive... However, Edward Gibbon writes that it had been replaced in due course, serving the onslaught of the Christians (who kept burning pagan books) until it was destroyed by Muslims in AD640. We have noted in previous chapters that the Pergamum collection was also lost in the fire, because Mark Anthony had delivered to Cleopatra from some 67,000 to 200,000 volumes (depending on which writer's account), which Apostle Paul, the Jewish Rabi had burnt in Ephesus. In fact, Eumenes, the King of Pergamum, perhaps had the first great collection of scrolls (see Plutarch).

The Ancient Library of Alexandria was established by Ptolemy I (Soter) in the year 288 BC. It was intended as a meeting place of the most eminent minds of the time who would gather in the temple of the muses or the Museum. This was the first research center in the world. It was a sort of scholarly academy attracting prominent scientists and intellectuals, with a library annexed to it. Several buildings were

involved of which the most famous were the museum, and the library by the waterfront (both in the royal district called the Brucheion) and the daughter Library in the Temple of Serapis (the Serapeum).

The Library expanded to include all the knowledge in the ancient world. At its zenith may have had over 700,000 scrolls, and attracted men of letters, intellectuals, scientists and scholars, inter alia:

- Aristarchus, the first to proclaim that the earth revolves around the sun.
- Hipparchus, the first to measure the solar year with six and a half minutes accuracy.
- Eratosthenes, the first to measure the circumference of the earth.
- Euclid, who wrote the elements of geometry.
- Archimedes, the greatest mathematician of the Ancient World.
- Callimachus, a poet, and the first to write a catalogue for books classified by topic and author, thereby becoming the father of Library Science.

To underscore: the Library attracted many famous scholars: the anatomists, Erasistratus of Ceos and Praxagoras of Cos, who opened a medical school in Alexandria, producing a generation of physicians: Herophilos of Calcedon, Cleopater of Ceos, Philinos of Cos, Chrysippus of Rhodes. The mathematician Euclid and astronomer Aristarchus of Syracuse left Athens for Alexandria in early 3rd century B.C. Other scholars visiting were Eratosthenes of Cyrene, Archimedes of Syracuse, and Apollonius of Perge. Philosophers were attracted as well, people like Straton of Lampsacus, Psairos of Bosphorus, Heracleitus of Halicarnasus, Theocritus of Syracuse, Strabo, Pollybius, Galen, Posidonius; the poets Virgil and Ovid, etc



Fig. 53. A Greek stamp, papyrus manuscript facsimile from

The Ancient Library of Alexandria was open to all civilizations. Systematic efforts were made to collect the best works from all over the world, and any ships that docked in Alexandria were searched, and any books on board were copied. Scholars from all over the world were invited to come. The Old Testament was translated there for the first time from Hebrew to Greek.

Thus, the Ancient Library of Alexandria in its first centuries was a mixture of all civilizations, and languages, however the Greek language was most dominant (as English is today). No doubt, the role of Greek thought and philosophy was remarkable in formulating the Hellenistic civilization, for which Alexandria with its great Library was the intellectual capital. The genius of the Hellenistic Culture was to combine the glory of Ancient Greek (Hellenic) cultures with Egyptian and Asian cultures. It was an enriching result. To the question: Was Alexandrian culture and scholarship Greek or Egyptian? The answer is both. Both peoples should be proud of it today.

The new library - Bibliotheca Alexandrina - is located on a magnificent site in the Eastern Harbor, facing the sea on the north, and Alexandria University Complex on its southern side. It overlooks the Silsilah Peninsula. It is very close to the location of the Old Library in the Brucheion (the Ancient Royal Quarter), as verified by the 1993 archeological survey (see Addendum, below).



Fig. 54. The author (PSC) taking a break along the balmy Adriatic Sea, having a glass of Heineken beer with friends, contemplating a more veritable profile of the Egyptian Pharaoness – Cleopatra - at Montenegro, early June 2007, a year after of research and supervision of the Cold War trilogy translation into Russian (2006-07).



Knocking at the door of what was and may never be?! ...

This text on the Library is excerpted at length from the story book I wrote for my granddaughter: *Tales from the OPEN SPACES*, Copyright©2006, 21 Century Publishers, Ltd., Hong Kong – London - New York... Obviously, Cleopatra's crowning glory was the Alexandrian Library, and the Academy, 300 years of Greek 'civilizing' and acculturating legacy came to an abrupt end with the Roman "grand assimilator" of horizontal intellectual values and plagiarism in charge; with the 5th column Norman Roman (northern Germans) taking over the Roman Empire, our fate was sealed it seems for the next two millennia: **Have gun will travel** became the norm of the barbarian ruling elite everywhere, especially in the West, while intrinsic human values suffered along the Barbarian's Eurasian trek adversely affecting the Human Condition and the General Will at large to date!... This photo taken near St. Stefan, Montenegro, July 2007, after returning from the year-long research stint in Russia working on the Cold War trilogy.

**PICTORIAL ADDENDUM ~
THE ALEXANDRIAN LIBRARY**



Fig. 55. A model of the original Museum and Library in Alexandria, reconstructed from researched evidence of the past. It is claimed that it had over 400,000 scrolls or books, even 700,000, while the late astronomer Carl Sagan claimed over one million volumes, which kept all the secrets of the ancient world we shall never know...



Fig. 56. Reconstruction of the Museum in Alexandria, with doors leading to the rooms of the Library; from Carl Sagan's *Cosmos*, 1980. The Great Hall of the ancient Library of Alexandria in Egypt; reconstruction based on scholarly evidence... The Greek god Zeus, right, left is one of the pharaohs.

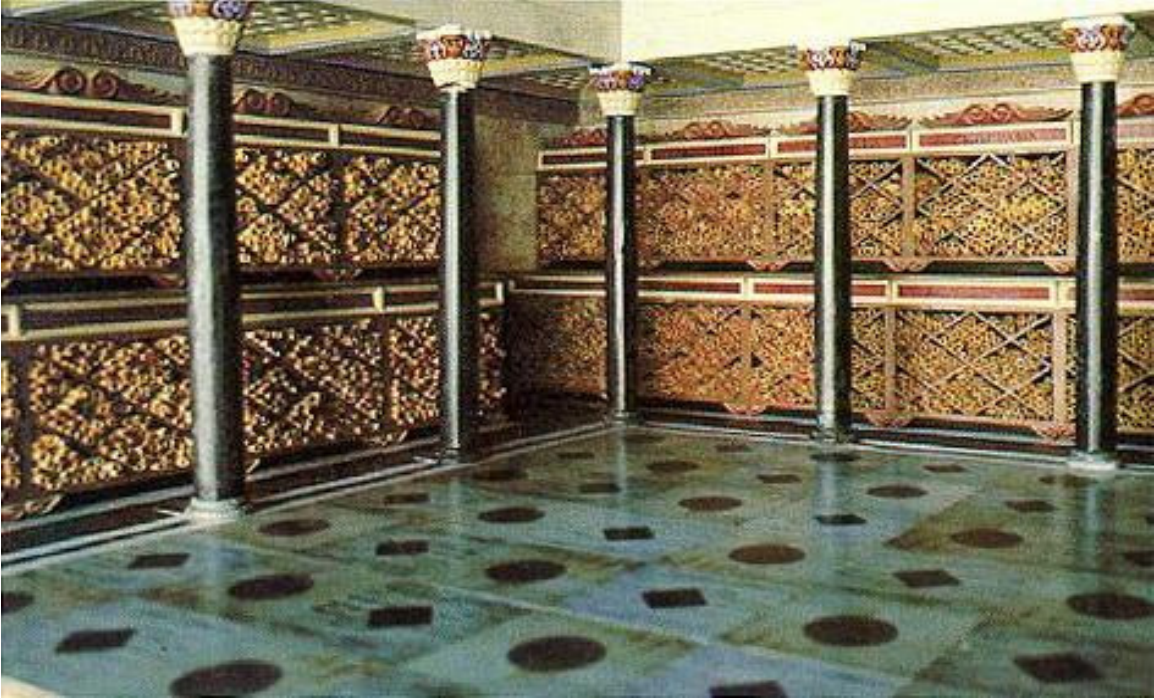


Fig. 57. Reconstruction of one of the storage rooms of the Library of Alexandria. From Carl Sagan's *Cosmos* (1980). One story holds that the Library was seeded with Aristotle's own private collection, through one of his students, Demetrius Phalereus. Another story concerns how its collection grew so large: By decree of Ptolemy III of Egypt, all visitors to the city were required to surrender all books and scrolls in their possession; these writings were then swiftly copied by official scribes. The originals were put into the Library, and the copies were delivered to the previous owners. While encroaching on the rights of the traveler or merchant, it also helped to create a reservoir of books in the relatively new city. The Library's contents were likely distributed over several buildings, with the main library either located directly attached to or close to the oldest building, the Museum, and a daughter library in the younger Serapeum, also a temple dedicated to the god Serapis.

Also, it has been written by contemporaries that the Alexandrian Library was started with Aristotle's own collection of works.



Fig. 58. Of course, this is the new Library, opened in 2003, an actual photograph not a model, Ok.



Fig. 59. This is a view from the main street tracing the waterfront. This bldg. left is the auditorium, left is the planetarium, very modern design, eh! See, below, a full view.



Fig. 60. The high-tech Planetarium, very apropos for the academically historic city of Alexandria, a reach for the Cosmos.



Fig. 61. This was a model, now realized; think of this clever design, ah!



Fig. 62. This that waterfront street I often walked with my old friends, the Wasser's, who still owned one of the very old houses on the promenade... Because, most of the old waterfront city party, after many earthquakes, went under water, the architectural designers deiced to make a point of it, blending the new designed with water around it to remind the visitors of the tell-tale tale the Library went through many disasters, not one inch of it surviving: fire, earthquakes, floods, conquerors and robbers, etc.



Fig. 63. Dinocrates, a Greek architect who designed the city of Alexandria for Alexander the Great, built the Heptastadion (the causeway), between the Pharos Lighthouse and the mainland. This divided the harbors into the Eastern and Western. The Eastern harbor was really where the old harbor from the Middle Ages was located. The word "stadium" originates from Greek "stadion" (στάδιον), literally a place where people stand, from Dinocrates.



Fig. 64-65. The museum was ceremonially opened in January 2003. It now contains rare artifacts from the Pharaonic, Greek, Roman, Coptic and Islamic eras. These artifacts are displayed in chronological order, representing the evolution of writing, the birth of scholarship and librarianship, and the ancient arts with informative displays presenting mosaic, portraits, glassware, pottery, coins, textile and much more. Already a million visitors have passed through the Library.





Fig.66. Dignitaries from around the world gathered in Egypt for the January 2, 2003 opening of the \$230-million Bibliotheca Alexandrina. In this historical moment, the Bibliotheca Alexandrina was built on a site near the famous Lighthouse of Alexandria, one of the seven wonders of the ancient world.



Fig. 67-68. The new Bibliotheca Alexandrina has a site of 45 000m² located in the center of Alexandria across from the Silsilah Peninsula. This is the location of the ancient "Royal Quarter", where the first library is thought to have been located. A 1993 archaeological survey of the site further verifies the location of this "Royal Quarter". The Corniche waterfront avenue and the sea bound the library site from the north for a length of 305 m giving the Library a magnificent view of the Eastern Harbor. Also, on the site, is the Conference Center of Alexandria, 5 000m², which will augment the facilities of the library. *Below, the waterfront view.*





Fig. 69-70. A view of the New Library of Alexandria. In 295 BC, the Egyptian Ruler Ptolemy I Soter (below, right), commissioned the construction of the Great Library of Alexandria (one of the cultural wonders of the ancient world).



Fig. 71. Itani, a fascinating story: believe it or not, this little statue is of a student girl, very unusual for ancient times, who was a studying at the Academy, some 200 B.C. In other words, when Alexander took over Egypt, his general, Ptolemy, became the heir to the Egyptian throne, and built Alexandria, the city, in his honor; girls too were allowed to study alongside boys.

[March 25, 2006, Moscow, Russia; for my baby, grand-daughter Itana. - Grandpa.]

➤ Cleopatra's fatal attraction was not so much after Roman men *per se* as for Roman political and military power! It seems to me that her plan was to close the gap between the Orient and Occident: to marry the wisdom and wealth of

the East with the military, engineering, and technological prowess of the West—it would have, could have forged a lasting peace... She was an astute politician, who spoke 7 foreign tongues, unheard of in the ancient world, and hence her love and promotion of the Academy, the exotic Library of Alexandria which, in fact, gave birth to Western science and technology, hence WesternCiv...





Facts & Figures:

Total floors - 11
 Total floor areas - 85,405 m²
 Building Height - 33 m
 Universal Library - 36,770 m²
 Cultural Activities - 4210 m²
 Technical Services and Operational Support -10,860 m²
 International School of Information Studies (ISIS) -3500 m²
 Conference Center Ancillary Services, Other Areas -30,840 m²
 Books: 200,000 at inauguration 1 up to 8 million ultimately
 Periodicals: 1500/4000
 Audio 1 Visual 1 Multimedia Materials: 10,000/150,000
 Manuscripts & Rare Books: 10,000/50,000
 Maps: 50,000

Source: Mostly Computer Data Bases: OPAC, Internet access to the information superhighways, historical and background material, etc.

Fig. 72. The Library of Alexandria complex includes:

- The Main Library
- Young Peoples' Library
- Library for the Blind
- International School of Information Studies (ISIS)
- Conservation and Restoration Laboratory
- Conference Center of Alexandria and Ancillary Services
- Multipurpose Rooms and Exhibition areas



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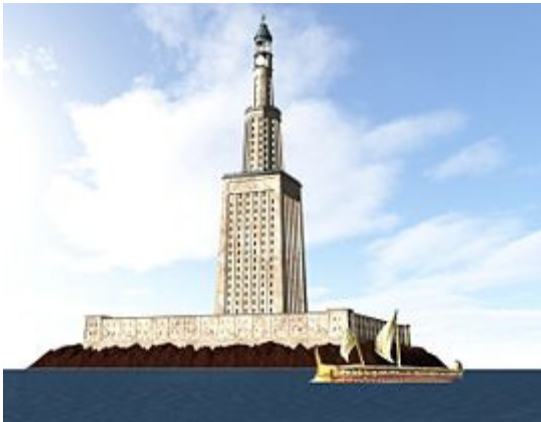


Fig. 73. This is the famous **Pharos of Alexandria** (Greek: ο Φάρος της Αλεξάνδρειας) was a tall tower built in the 3rd century BC (bet-ween 285 and 247 BC) on the island of Pharos in Alexandria, Egypt to serve as that port's landmark, and later, its lighthouse. With a height variously estimated at between 115 and 150 meters (383 - 450 ft) it was among the tallest man-made structures on Earth for many centuries, and was identified as one of the Seven Wonders of the World by classical writers. It was the third tallest building after the two Great Pyramids (of Khufu and Khafra) for its entire life. Some scientists estimate a much taller height exceeding 180 meters that would make the tower the tallest building up to the 14th century AD. . . <<< This is a graphic reconstruction of the Alexandria Lighthouse according to a comprehensive study just completed in 2006. . .

Pharos was a small island just off the coast of Alexandria. It was linked to the mainland by a man-made causeway named the Heptastadion, which thus formed one side of the city's harbor. As the Egyptian coast is very flat and lacking in the kind of landmark used at the time for navigation, a marker of some sort at the mouth of the harbor was deemed necessary - a function the Pharos was initially designed to serve. Use of the building as a lighthouse, with a fire and reflective mirrors at the top, is thought to date to around the 1st century AD, during the Roman period. Prior to that time the Pharos served solely as a navigational landmark.

However, more than likely the light atop the tower went in immediately to serve as a beacon to approaching vessels, perhaps improved during the times of Archimedes of Syracuse (c. 282 – 212 BC), the ancient Greek mathematician, physicist and engineer, who could have constructed the circulating mechanism of the light beam bounced off mirrors or similar approach, indeed, chemicals were already used in Egypt expanding under the heat of the sun opening the heavy metal doors of temples as the priests or the pharaoh himself would step out on the platform in the morning moving with the creaking wings to greet the kneeling crowds, for the ancients prayed to kings, pharaohs and emperors, the latter serving as direct brokers of God, i.e. they instead prayed to the All-Mighty up in the sky, not the plebian lot! Basically, what the Lighthouse said to the civilizing world, backed by the Library and the Academy (University):

Let there be light!

Right out of Genesis...

How appropriate coming from the leading center of learning on this planet Earth – ALEXANDRIA – with its Library & Academy.



CLEOPATRA



Русский: Статуя царицы Клеопатры VII. Базальт. Вторая половина I в. до н.э. Эрмитаж. Санкт-Петербург
English: Statue of queen Cleopatra VII. Basalt, second half of the first century BC. Hermitage, Saint Petersburg, Russia.

"Age cannot wither her, nor custom stale
Her infinite variety: other women cloy
The appetites they feed: but she makes hungry
Where most she satisfies; for vilest things
Become themselves in her: that the holy priests
Bless her when she is riggish [wanton]."

- Shakespeare, *Anhtony and Cleopatra* (II.ii)

[back cover]

IN ADDENDUM

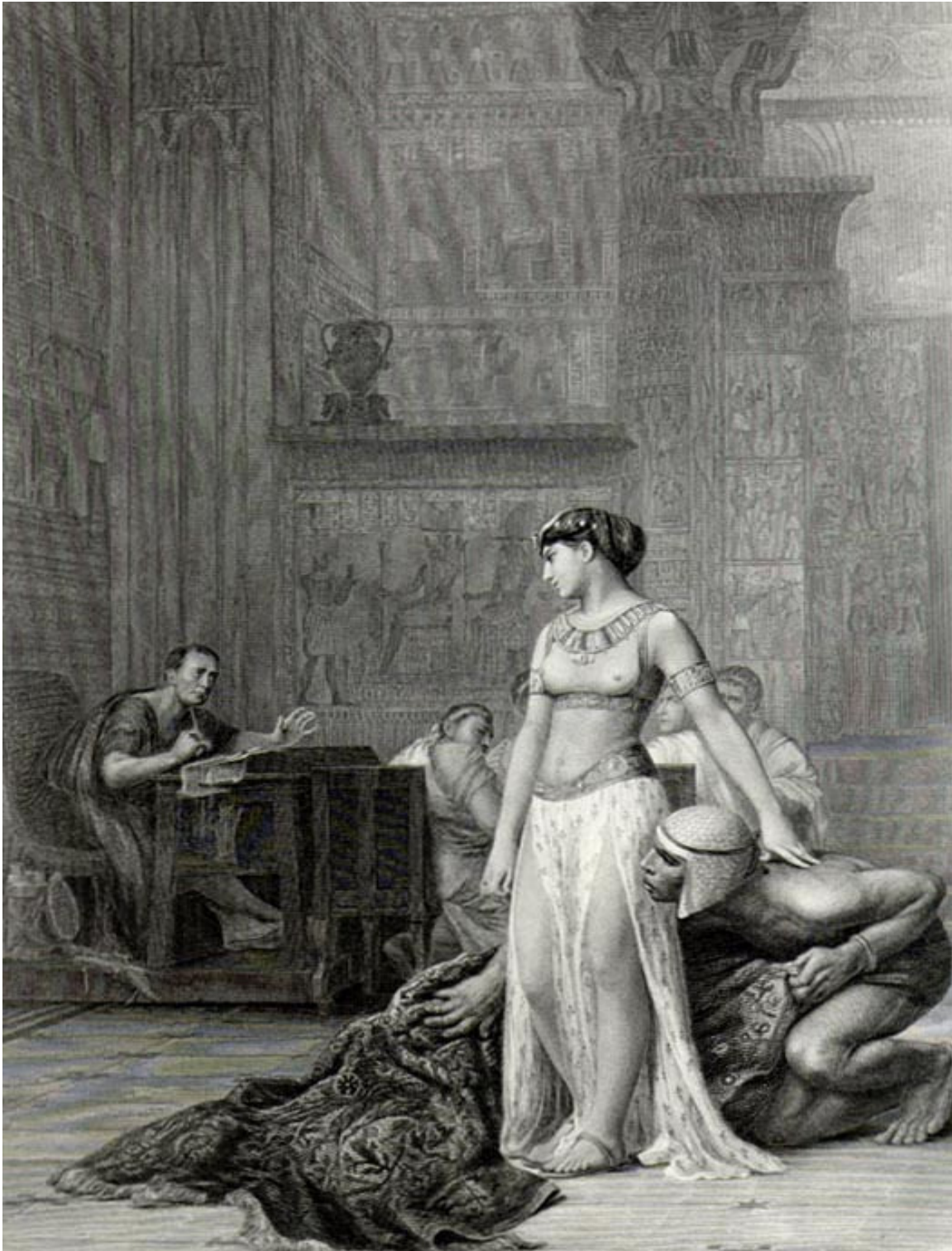


Fig. 74. *Cleopatra & Caesar*, steel engraving published in 1877. Engraved by J. C. Armytage after the original painting by J. L. Gerome. Cleopatra meeting Caesar for the first time in the pharaonic royal palace, of course, occupied by the Roman conquistadors; as the classical historians report, the co-ruler was brought over in a carpet roll—timely unrolled before the powerful senator, general, and soon lover, Caesar himself (depicted sitting behind a work desk). Cleo soon won his favors, who rewarded her with a son – Caesarion.



Fig. 75. Wood engraving by V. C. Prinsep, "The Death of Cleopatra," 1875. In view of the persistent treatment of this topic by both historians and artists, there seems to be more than an ounce or two of actual truth: Cleopatra knew, that she would be paraded through the Forum as a POW of Octavian and his victorious Roman legions, therefore she decided to end her life honorably instead of being shamed as a 'vertical' Queen of Egypt, pleading to the future August to spare her son, Caesarion, which the young leader-cum Emperor never promised and never honored, having the boy executed shortly thereafter, while the other children survived the carnage – it seems...

Founder of the Ptolemaic Kingdom



Fig. 76. Bust of Ptolemy Soter in the British Museum in London (367-283 BC).

HOW TO SURVIVE THE AGES?



Fig. 77. **Ptolemy XV Philopator Philometor Caesar**, nicknamed **Caesarion** (little Caesar)
Greek: Πτολεμαῖος ΙΕ' Φιλοπάτωρ
Φύλομήτωρ Καίσαρ, Καίσαριον (June 23, 47 BC – August, 30 BC) was the last king of the Ptolemaic dynasty of Egypt, who reigned, as a child, jointly with his mother Cleopatra VII of Egypt from September 2, 44 BC to August, 30 BC, when he was killed by Octavian, who would become the Roman emperor Augustus, the head of the Roman Empire for the next 54 years.

👉 A relief of Cleopatra VII and her son Caesarion, whom she named co-regent, at the temple of Dendera, Egypt. Please notice Cleopatra's face, how it absolutely conforms to that of the white marble portrait of the pharaohess (cover), which indisputably demonstrates our claim to be the true figure of the Greek-origin last ruler of Egypt.

Fig. 78. Cleopatra Thea Philopator in hieroglyphs (below); it was the young Octavian, nephew of Julius Caesar (whom the self-appointed Dictator of Rome had named as his heir-apparent), who indisputably launched the historical "tale of 1000 ships" → this kind of image of Cleopatra, which has erroneously marked the ages to this very day; we now know to be as false but as fortuitous representation, because the image of the Greco-Egyptian pharaohess as *femme fatale* has made Cleopatra survive the ages as a symbol of feminine power of appeal, sensuality, sexual attraction, and symbol of taste, style and good things in life not to be belittled...

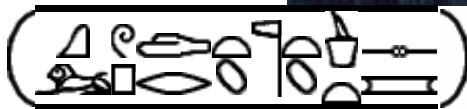




Fig. 79. The *Roaring Twenties* Cleopatra; she even made it to the speakeasies, tsk? tsk!



Fig. 80. Ptolemy coin with Alexander wearing an elephant scalp, symbol of his conquest of India..., though India was not conquered *per se*....



Fig. 81. Fascinated with enigmatic Queen, a Japanese writer, Tomiko Miyao, in her book entitled "Cleopatra" produced an array of paintings depicting the Queen but through the eyes of a Japanese.



Fig. 82. Juan Luna, *The Death of Cleopatra* (La Muerte de Cleopatra), color lithograph from 1880s.

Fig. 83-86. Claudette Colbert as an art deco Cleopatra; drawing by David Claudon...

Actress Colbert portrayed Cleopatra, perhaps more accurately than the other parade of lady stars, by accenting the pharaoness of Greek origin much more accurately as a statesman first, then a cunning woman second. She spoke seven languages, including native Egyptian, the first and last from the host of other pharaohs to have acquired such a facility, and distinguished herself as an expert curator of the famous Alexandrian Library, also known as Academy, which influenced Western Civ perhaps more than any other development in the history of the Mediterranean Orbis.

It was Cleopatra's every intention to close the gap between East and West, thereby fulfilling the plan of her great predecessor, Alexander the Great of Macedon, to build a single world, thereby to secure the survival of the industrious and technologically adept continental man, backed up by the riches of the East, eastern wisdom and philosophy.



But it was not to be, not to this very day, where that polarization continues to the consternation of the worldwide Intelligentsia, faced by the likes of the belligerent and aggressive Ruling Elite of Anglo-Saxon origin, the so-called northwestern crescent populated by the Germanic peoples of Europe, hell bent on dominance or destruction of continental institutions to achieve their primitive, barbarian and atavistic hegemony of one man over the other... Even irresistible and vibrant Cleopatra succumbed to the Romans, whom this breed of man emulates, including Pax Romana.

"The barge she sat in, like a burnished throne,
Burned on the water: the poop was beaten gold;
Purple the sails, and so perfumèd, that
The winds were lovesick with them; the oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggared all description: she did lie
In her pavilion, cloth-of-gold of tissue,
O'erpicturing that Venus where we see
The fancy outwork nature. On each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-coloured fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did."

- Shakespeare, *Anthony and Cleopatra* (II.2.192-206)



Cleopatra

VICTORY IN INDIA

Alexander reinforced his troops with Iranians and reached the rich plains of India in 326 B.C. He defeated an Indian prince, Porus, in this region (now part of Pakistan) and planned to march to the Ganges River. But his army mutinied. Alexander then sailed down the Indus River to its mouth, and led his army west across the terrible desert of Gedrosia, in present-day Pakistan and Iran. His fleet under Nearchus sailed along the coast to the Persian Gulf. Both the army and the fleet returned together to Susa.

Alexander then became busy with the organization and administration of his empire. At the height of his power, his realm stretched from the Ionian Sea to northern India. He planned to make Asia and Europe one country and combine the best of the East with the West. He chose Babylon as his capital city.

To achieve his goal, Alexander encouraged intermarriages, setting an example by marrying a Persian princess himself. He placed soldiers from all the provinces in his army. He introduced a uniform currency system throughout the empire and promoted trade and commerce. He encouraged the spread of Greek ideas, customs, and laws into Asia. When he heard that some of his provincial officials ruled unjustly, he replaced them. To receive recognition as the supreme ruler, he required the provinces to worship him as a god.

Ascent of the Macedonian on the world stage of geopolitics...



Sardonyx cameo representing Alexander the Great. Thought to be by Pyrgoteles, engraver of Alexander, around 325 BC. Cabinet des Médailles, Paris.



Map of Alexander's empire





EX POST FACTO...*

Fig. 87, Cleopatra bore 4 children, one with Caesar, 3 more with Mark Anthony; she actually spent a great deal of time with her children, rearing them... She was not on sexual rampage, just an astute politician: she wanted to bridge the gap between Egyptian wealth and Roman engineering..., plus, of course, a ready-made empire. She wanted her son, Caesarion, the head the Empire. She gambled and lost, but she was not a *femme fatale* though a good looking woman, modern, way ahead of her time... Mark Anthony was a shithead, to put it mildly.



Fig. 88-90. The Cleopatra parade of sculptures – the classical, original busts, freezes, wigs (particularly), and coins prove, without a doubt, what she looked like; and, this was a recent traveling exhibition – Rome, London, New York, Chicago – so selected by the organizers to prove this very point, i.e. that she was everything but the *femme fatale*, the sexy, flirty broad ready to jump in every bed to pave her way to political fame; to the contrary, she was intelligent, spoke 7 languages, operated the world's first major library, she was a statesman and mother first (raised four children), then perhaps some of the charges made, especially by Hollywood, second . . . The pharaoness did in fact, and rightfully so, fear the powerful, determined Roman generals and statesmen, who were used to rape, mayhem and upmanship over the weaker men, women and states, the typical SOP of their way of life, it was their *modus operandi*, training and mindset, hence foreign mentality to the Occident, which has been inherited by the aggressor, greedy, barbarian sub-race of man in our midst – the Anglo-Saxon, Goth, Protestant, i.e. the Oriental German "ruling elite" in London and Washington, the hell

bent on destruction dominators with their own self-assumed New World Order according to Goth, therefrom the 'moribundness' of our contemporary society. The modern barbarians are running us into ground, decay and beyond the "fail-safe" point of no return, therefrom the dangerous *impasse* of contemporary, vertical WesternCiv society, which is worth saving; believe you me, 'cause these planetary meridians have no better replacement! Consequently, my recent "graphic" approach to argumentative analysis proves the point: that Cleopatra is exactly who is so proven by the recent 63-page Treatise I wrote over a two-year period, be it Moscow of St. Stefan, Montenegro – Europe.



ipso facto* habius corpus delecti nuttin but da truth... We should never forget how the Romans raped the Sabine women to improve their genetic lot. Who says that a good part of the profiled Roman leaders entanglement with Cleopatra was not self-inflicted, a built-in aggressive malady of male chauvinism, while the astute Greco-Egyptian statesman thought it advantageous to improve the East-West geopolitical lot of civilization *per se*..., something I have concurrently treated in another pertinent study of WesternCiv pathos: **Rape of the Sabine Women, Copyright ©2006-07 edition, mostly written in Moscow, a subject of my interest for many years.

THIS is the real Cleopatra + the above snow-white version, which was cleaned for the show (not this one, left; this is a foto of the original museum frame).



Fig. 91. I was in Paris early March 2008, here at the Louvre, studying at first hand many of the paintings on this famous theme – the **Rape of the Sabine Women**; this was the action supervised by Romulus himself, the King and founder of Rome, 753 AD.

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PS. ONE MORE GRAPHIC FT. NOTE...

Fig. 92. Ptolemaic-era (AD) statue of Cleopatra VII, thought it to be from the first half of the 1st century after the passing of Augustus, who was an avowed enemy of the profiled pharaoness.

Egypt was the richest jewel in Octavian's tiara – gold, silver, alabaster, various oils, and other agro-crops, plus skilled labor; Rome was based on colonialism and rape of the dominions, since the 1.1 million Roman citizens never worked—to both ancient Greeks and Romans it was taboo to sweat their brow, therefore everything was based on slavery and robbery, their Pax Romana still emulated by the Pax Americana!

This is just the final and relatively fresh evidence on hand confirming that this is our girl; we have sufficient graphic proof that the vertical pharaoness was indeed, in addition to all her other qualities, a beautiful woman!





Fig. 93. Cleopatra VII of Egypt dressed like a pharaoh presenting offerings to Isis, 51 BC. Limestone stele dedicated by a Greek man, named Onnophris. Note the symbol of fertility and motherhood; the head of state is breastfeeding her child, probably Caesarion, the hoped for Emperor of the expanded Roman Empire bridging East & West, the Eurasian vertical civilization the intellectually-endowed pharaohess had been laying the foundations to an exotic global empire, of course, unsuccessfully, for she too underestimated the power of engineering and aggressive Roman ruling elite!

Fig. 94. By the way, the language Cleopatra spoke, had no written equivalent of the fluid Greek or Roman; records of the spoken ancient Egyptian *lingua franca* have been dated to 2600 BC. It is part of the Afro-Asiatic group of languages and is related to Hamitic (North African origin) and Semitic (languages such as Arabic and Hebrew). The language survived until about 200 AD; its lifespan of some 2800 years makes it the oldest recorded language known to modern man!

It's a real shame that a formal and written language of the Egyptian dynasties did not survive in a more fluid form, for the hieroglyph never recorded real speech nor more importantly **human emotion**, which is the most important element of the Human Condition!!

The official language of modern day Egypt is Arabic, which gradually replaced Egyptian and its descendant, the Coptic language as the language of daily life in the centuries after Egypt was colonized by Arab Muslims. Coptic is still used as a liturgical language in the Coptic Church, but the uncompromising Islamic Cavalcade stonewalled right over it, including the unique mindset of the first, in fact, Christian belief on record, replacing it with the static feudal mentality of the Islamic Arabs.

Prof. Paul S. Cutter, political scientist

Prof. Cutter is an American political scientist (ret.), senior expert in Strategic Studies, who writes profusely and critically of East-West pathos, conflict & resolution, hegemony, globalization and decline, with long-range forecasting a specialty; he lives with his native Russian wife (a painter), between Siberia (R) and Montenegro (Europe), while maintaining Stateside interests.



Fig. 95. *The Dying Cleopatra*, Jean-Baptiste Regnault, 1796/1799, oil on canvas, 64 × 80 cm; Kunst Museum, Düsseldorf, Germany.

Most of all I must underscore how Cleopatra had character: She know how to live and how to die, i.e. she was not about to be paraded by the "kid in diapers," Caesar's nephew, hence the imperial, material jewel in Octavian's rich dowry coffers from Egypt did not include the **live** Greco-Egyptian ruler, the exotic pharaohess; the kid was robbed of it for the pompous parade before the Roman Forum after the conquest of Egypt, 30 BC...

However, Cleopatra did show her pharaonic ware in a very pompous parade or her own making (with presumably the heir-apparent of the new Empire) before the aristocracy and the father-god himself (Julius Caesar) of the next emperor, Caesarion, shortly before the tsar was assassinated on the Ides of March (15th of March 30 BC) by his own senators and friends, presumably to save the Republic, the traditional system of government, which was not be to be!

"His mother should have thrown him away and kept the stork."

- Mae West

PS. I have often said how the Cleopatra lesion with Caesar on that level of meaning (empire-building, babies included, above) might have contributed more to the Dictator's finale than most experts have concluded...

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Octavian kills the Republic of Rome ancient concept of rule!





Fig. 96. Cleopatra by Michelangelo, c. 1530.

Fig. 97. Cleopatra and son at her temple in Dendera, depicting Caesarion as pharaoh, while she is the goddess Hathor; the facial features, as we have underscored, only confirm those of the marble statues.





Fig. 98. A Japanese version of Cleopatra.

Intellectual veracity, physical, sensual and intrinsic loyalty-prone 'proclivity' is immortal – it's survivability destined to last an eternity within the vertical interstices of the Human Condition; ask only Cleopatra and Elizabeth Taylor, the Tinsel Town goddess...; and, not only that—it's a qualitative class act!

Fig. 99. Elizabeth Taylor as Cleopatra





Fig. 100-102. So-called "Esquiline Venus": statue of Aphrodite, maybe an idealized portrait of Cleopatra VII of Egypt. Parian marble, Hellenistic artwork, 1st century BC. Found in 1874 at the Horti Lamiani in Rome; 1.55 m (5 ft. 1 in.) high... She seems to have had a pug nose on several marble renderings, while Western (Greek or Roman sculptors) might have emphasized the more classical European nasal features, etc.

Canopic Jars





Fig. 103. It is thought that this cameo was cut during Cleopatra's lifetime, restored in the late 19th century, now in the Egyptian Museum in Cairo.

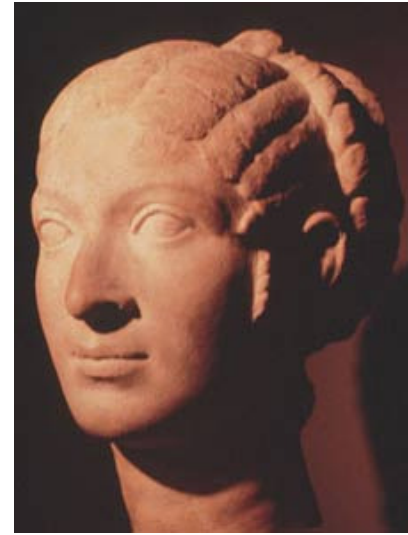
The facial features, the pug nose conform to the marble head stones and other including the freezes.

discovered and

portraits,

Fig.104. *Cleopatra before Caesar* by painter Jean-Leon Gerome (1866); Cleopatra with the help of her servant Apollodorus reaches the room of Julius Caesar rolled in a carpet; legacy has it that the servant carried her on his shoulder past the dictator's guards, when unrolled the Roman general was more than pleased. We found the living color rendition only appropriate for the closing occasion (*vis a vis* fig. 74).





ΚΛΕΟΠΑΤΡΑ

Fig. 105-106. This is one of the two accepted versions of Cleopatra (lettering in Greek), while the terracotta portrait (left) of an Egyptian woman, wearing the above headdress or wig a la Cleopatra's (fig. 92), also sports likeness to the famous Queen of Egypt. It was an Egyptian custom, because of excessive heat, for women to shave their heads to the skin; then they wore cotton scarves at home, wigs or festive tiaras in public.



Fig. 107. In the Hall of Two Truths, the deceased's heart was weighed against the Shu feather of truth and justice taken from the headdress of the goddess Ma'at. If the heart was lighter than the feather, they could pass on, but if it were heavier they would be devoured by the demon Ammit. This scene depicts what occurs after a person has died, according to the ancient Egyptians.



Fig. 108. Traditionally the mummy and coffin were placed in another wooden coffin. Like the first coffin, it is in the shape of the mummy but more simply decorated. The inside of the base is painted with a full-length figure of a goddess. Our Cleopatra looked very much like this figure, though there's no evidence to corroborate any such assertion; moreover, the headwear is by no means pharaonic.



pse

The Temple of HATHOR . . .



Cleopatra and Caesarion



Christ! I've said it all for the literate...

